
6.1 Architectural and Historic Qualities of the Buildings: Apsley Crescent

Summary of Architecture and Historic Qualities

Historically, Apsley Crescent Conservation Area developed during the prolonged boom in Bradford's textile industry during the 1850s and 1860s. Many of the villas and terraces were built for textile merchants and manufacturers and other tradesmen and professionals who were attracted to the town. The various houses give a unique insight into architectural fashions of the time and give the area a strongly consistent character.

- The conservation area contains 63 Grade II Listed Buildings of special architectural and historic interest, while a further 40 or so have been identified as being key to the conservation area because of their architecture and the retention of historic features and details.
- Apsley Crescent is one of the few curved terraces in West Yorkshire. This austere classical style ashlar fronted crescent has a regular rhythm of openings and architectural features such as pedimented doorcases. The Classical style Belle Vue and Italianate Camden Terrace are other examples of terraces with a repeated layout of openings and details.
- 241-249 and 251-259 Manningham Lane are interesting examples of terraces where details such as projecting bays, decorated window openings, shaped gabled dormer windows and parapets have been used to create eye-catching centrepieces to what are otherwise uniform terraces with a regular repetition of details.
- Walmer Villas, Mornington Villas, Clifton Villas and Spring Bank Place are lined with mostly semi-detached villa properties which have been designed as a symmetrical composition with a regular layout of openings, the use of gabled bays and bays which break forward from the rest of the elevation. The end bays and the doorways are frequently the most strongly ornamented parts of the elevation.
- Most of the villas are in an Italianate style. Common details are gently pitched hipped roofs, projecting stone cornice gutters carried on dentils, pilastered and corniced doorcases

and a regular layout of squared, round headed and camber headed windows.

- A minority of the villas are in a Jacobean Revival style. Common features are steeply pitched roof with coped gables, kneelers and saddlestone finials; mullioned and cruciform mullion windows set in chamfered ashlar reveals; pointed arch windows and doorways; hoodmoulds over some openings; and dripmoulds between floor levels.
- The conservation area contains some shops which are mainly found at Manningham Lane and Lumb Lane. Traditional stone and timber shopfront details include shallow fascia with cornice, recessed doors timber shop windows with slender mullions, stallrisers, and pilasters with consoles which divide the bays and carry the cornice.
- The conservation area contains a small number of key buildings from the late 19th and early 20th centuries. These include the Classical style temple fronted former chapel on Carlisle Road, the impressive Tudor/Queen Anne style former Manningham Middle School and associated buildings and the French Château style former Belle Vue Hotel.

The beginning of the conservation area along Manningham Lane is emphatically announced by the Grade II Listed **former Belle Vue Hotel**, which now stands empty and was last used as an Islamic cultural centre. This fine ashlar sandstone building stands on a rusticated base and has a Welsh blue slate mansard roof. The building's most prominent and eye-catching feature is the tower on the corner which rises through two storeys and has a conical roof with a ball finial at its apex. At ground floor the tower is polygonal with a large sash window set into each face and linked by a moulded cill. Each window is set between large stone brackets which carry a small stone balustraded balcony which surrounds the circular upper floor of the tower. Next to the tower the modern door and fanlight stand in the shade of a stone porch carried by a floridly carved Composite pilaster and column. These members carry an entablature, the projecting cornice of which forms the floor of a small square

balcony which has an identical stone balustrade to the one mentioned earlier. To the right of the doorway is a full height polygonal canted bay window. The decoration of this purpose-built pub is ornate, and its vague French Chateau style is perhaps the work of Milnes and France. The windows are all single pane timber sashes, with those at first floor linked by a cill band and separated from the floor below by a moulded plat band. Below the roof is an entablature made up of a moulded architrave, blank frieze with paired modillion brackets and a cornice stone gutter. The mansard roof has dormer windows set into its steeped slope. The windows are all set in eared timber surrounds with a rounded corniced head. The stone chimneys retain their full height and have an identical entablature to the main building.



The architecture of the Grade II Listed former Belle Vue Hotel (built in 1874) is inspired by the chateaux of France.



Manningham Middle School (Grade II Listed) stands empty after over a century of use.

Next door is a no less impressive building, but on a much larger scale; the Grade II Listed **former Manningham Middle School** which has stood empty since the local education authority reorganised its structure and closed all of its middle schools. The building was built by the Bradford

School Board, which was the first in the country to provide a system of elementary and higher grade schools for boys and girls that went beyond numeracy and literacy. The school itself is dated 1895 and is an expansion and rebuilding of an earlier school of 1877 (Sheeran, 2005). The front of the building consists of three tall storeys divided into five gable-fronted bays which become nine bays on the two lowest floors. The architecture is an odd mixture of Tudor and Queen Anne styles and is the design of Hargreaves and Bailey, architects. The Tudor details are the squared and round-headed windows arranged in various cross-mullioned layouts and recessed in moulded reveals. Other Tudor details include the quoined angles and jambs to openings and the machicolation underneath the plaque and the windows at second floor in the end bays. The Queen Anne detailing tops and tails the building in the form of the various coped Dutch gables, arcaded parapets and octagonal spires with ball finials which give the building a distinctive profile. The main entrance is also in a Queen Anne style; the door is flanked by paired columns which stand on panelled plinths and break through an entablature and carry a deep entablature which is broken by a mullioned pair of windows in moulded reveals and is surmounted by a pediment with false arcading behind it. Below the windows is a richly carved capping of children's faces and orbs among leaves, below which is the datestone flanked by two irregularly shaped panels with swag relief carvings. The ashlar stonework around the main door is flanked by the rusticated stonework which wraps around the ground floor of the building and gives the coursed sandstone and ashlar dressings above a firm looking foundation. The impressive school building is topped by a Welsh slate roof with a large square timber fleche at its centre which has a pyramidal slate roof. Manningham Middle School was built as a boys' higher school. Behind it is the **former Girls' Higher School**, which was superseded by modern premises at Haworth Road in 1974, and became part of the combined education Middle School. Further up Belle Vue is the **former Belle Vue First School** which was built as a junior boys' school. Both the former girls' and junior boys' schools are built in a similar Tudor style to Manningham Middle School and together they form an important closely related group of buildings which contribute positively to the character of the conservation area.

Overlooking the schools are the terraces of middle class dwellings at Belle Vue and Camden Terrace. The end house, 1 Belle Vue incorporates a row of four shops; **191-197 Manningham Lane** (known collectively as **Belle Vue House**). These shops are strongly unified by the retention of the same traditional timber shopfront details. The four shops are crowned by a continuous shallow fascia with a

projecting cornice (with ugly lead flashing along its top). This fascia is carried by panelled pilasters which separate the shop units. The shopfronts are arranged to form a symmetrical row. Each door, which consists of a small timber panels with a much larger glazed area with margin lights above, is recessed from the road, while the mullioned and cross mullioned timber shop windows are also all identical and have panelled timber stallrisers below them. Unfortunately recent tenants have attached oversized fascia signage to the front of the shops which obscures the windows and introduces an element of irregularity to this very attractive group of shops. At first and second floor levels there are six bays of windows set in projecting eared architrave ashlar surrounds which are spaced to be in line with the shop fronts suggesting that these were once the flats of the shopkeepers. Both the window details and the projecting eaves cornice stone gutter wrap around the corner of the building and can be found at all of the properties at **1-11 Belle Vue**.



The shops at Belle Vue House (Grade II Listed) have restored traditional timber details while the upper floors have unpainted stonework and retain sash windows.

This elegant terrace of two bay houses steps up the hillside in pairs, with the larger three bay 11 Belle Vue at the top. The austere late Georgian detailing of these houses reflects the fact that they are among the earliest middle class houses in this conservation area, being built in the 1830s and are not dissimilar to the terrace of houses at Eldon Place which was built in the following decade. Sheeran (1993) described Belle Vue as 'one of Bradford's most stylish terraces'. The first floor level of the houses is fronted with horizontal grooved ashlar stone (a rustication of sorts). The tall windows set into this section of wall have a panelled apron below them. The doors are surmounted by a rectangular fanlight and are set in doorcases consisting of paired Doric pilasters carrying and entablature. For the odd numbered houses this entablature is topped by a pediment, for the even numbered houses it is topped by a cornice. The

first floor windows are the most ornate as they are carried on fluted corbels and have eared architrave surrounds. Those windows over the corniced doorways have a panelled apron below them. The larger 11 Belle Vue has two additional architectural features: a corniced canted bay window with panelled cills; and a cornice stone side porch with horizontal grooved pilasters. This Grade II Listed row retains much of its original character and appearance as the stone has been cleaned to provide a consistent colour, and most houses retain traditional two pane timber sash and panelled timber door details. The painting of stonework, alterations to chimneys and the odd missing detail are the only negative factors.



Part of the terrace of stylish Classical terrace of Grade II Listed houses at Belle Vue.

Further uphill, **12-16 Belle Vue** forms another stylish terrace, **Camden Terrace**, which was built later (c.1860) in an Italianate style. Like Belle Vue, this terrace has a strong uniformity and a general high quality in its construction and detailing. The row stand under a long hipped slate roof which is studded by stone chimneys with a dentilled moulded cornice decoration (some of which have been shortened or rendered). Below the roof is a deep ashlar entablature with a blank architrave, and moulded eaves brackets to the frieze which carry an moulded eaves cornice stone gutter which projects some distance from the wall and is indicative of the Italianate style. The walls terminate in projecting ashlar quoins with raised panels. At first floor are mullioned pairs of windows set in plain surrounds which are carried on three shaped corbels. At ground floor the window details alternate (much like the doorcase details do at Belle Vue). 11 and 13 Belle Vue have corniced canted bay windows while 14 and 16 have mullioned tripartite windows with a wide central light which are set in slightly projecting plain surrounds surmounted by a moulded cornice. The doorcases also emphasise the Italian styling of

the row. No. 14 retains the original six panel door which is set between timber pilaster jambs with glazing and low timber panels to either side. Above is a large timber mullioned stilted segmental arch fanlight which is set in the keyed architraved surround of the doorcase. This arch is carried by panelled pilasters. Above the keystone is a frieze and a projecting moulded cornice. The end house, no. 12, has its principal elevation on the side and this is treated as a symmetrical three bay villa with canted bay windows. The uncleaned nature of the stonework is a uniting feature, as is the retention of mullioned windows. Missing traditional window and door details, alterations to chimneys and the painting of stonework are the only elements which detract from the appearance of the row.



The end house of the Italianate style Camden Terrace (Listed Grade II). Note the overhanging cornice and the dark stonework.



The modern Markazi Jamiat Ahl-e-Hadith Mosque (unlisted) sits well with the historic buildings in Manningham.

At the end of Camden Terrace and closing off the end of the street is the **Markazi Jamiat Ahl-e-Hadith Mosque**, a modern stone-built octagonal building with a projecting two storey reception area. The main hall is topped by a broad pointed dome with a crescent moon finial at its apex. At the western end of the building, over the reception area

is a small lantern-like white tower with architraved pointed arch openings in each of its eight recessed faces. The tower is topped by a hemispherical dome with a crescent moon finial at its apex. The openings to the mosque are plain and modern and each bay is flanked by pilasters which are topped by concrete capitals with panels inscribed with eight-pointed stars. The walls are topped by a parapet with a concrete frieze displaying a repeated pattern of eight-pointed stars and oblong shapes.

To the north of Camden Terrace are modern housing developments at **2-32 Grosvenor Road, Grosvenor Terrace** and **Grosvenor Street**. These houses are built of appropriate materials, namely sandstone with slate roofs and timber windows and doors. Each row of houses is of a different shape, height or layout of openings, but the end result adds little to the character of Apsley Crescent Conservation Area. The houses all have plain bargeboards, stone is often pitched rather than hammer dressed, the windows a side opening casements which attempt to look like traditional sashes, while the doors are modern in style. While not visually unacceptable or completely against the grain of the conservation area, these new houses do little to raise the quality of development in the conservation area and are instead a mere poor relation to the area's historic buildings. This is not to say that no new development should occur in the conservation area or that all new buildings must have the exact appearance of a Victorian terrace or villa, but rather that new development should be designed to be a good example of its type and built to a high quality while at the same time respect the context provided by the conservation area and hopefully be recognised as one of the conservation area's key buildings in years to come.



Like many modern buildings in Manningham, these unlisted modern houses at Grosvenor Road are a pastiche of older buildings and add little to the character of the area.

Further downhill, **5-21 Grosvenor Road** is an unusual terrace of working class housing which gently steps downhill and was built in the early 20th century on the site of a former quarry. The houses retain slate roofs and good corniced stone chimneys, but the plain stone door and window frame an array of modern door and window styles. What is unusual about this row is that a steel girder

forms the lintel to all of the ground floor door and window openings and runs the full width of every house. To the west of the row is a modern filling station which is shabby and dilapidated and detracts from the area. At the bottom of Grosvenor Road, **199-203 Manningham Lane** is an attractive row of three shops which was built in the early 20th century on part of the quarry on which parts of Grosvenor Road were built. The Queen Anne Revival styling of the shops suggests a construction date near 1900. The row consists of three coped gables along the front with the pitch of each roof terminating in an urn finial standing on a die. Near the apex of each of the windows is a stepped tripartite window where the larger central light breaks through a moulding and is topped by a pediment with concave sides. These attic windows are linked by a plain deep cill band. Immediately below are three oriels with lead roofs. Directly below the oriels is the moulded cornice which surmounts the shallow stone fascia of the shops. 199 Manningham Lane has a restored timber shopfront with panelled stallrisers, a panelled door with unusual glazing, a mullioned timber shop windows. The corner of the shopfront is chamfered and a timber arch with panelled spandrels hangs from the underside of the fascia. 201-3 Manningham Lane is occupied by a bank and its convex plastic fascia is a suitable size and is carried by the stone pilasters which separate the bays. The bays have been modernised as they are now either blank or contain large modern plate glass windows. The corner of the shopfront at 203 is also chamfered and contains the principal doorway which has eared architrave reveals and a keyed arched head with panelled spandrels.



199-203 Manningham Lane (key unlisted building)

205-227 Manningham Lane is a parade of shops which was also built on the former quarry site in the early 20th century. **205-219 Manningham Lane** is a single storey in height with regularly spaced dormer windows breaking up its slate roof. Unfortunately all but the dormer to 205-11 have

been modernised or enlarged. The shopfronts have been modernised in a piecemeal fashion and therefore lack uniformity and their original character. The oversized modern fascias are of varying sizes, materials and heights, while the occasional stone pilaster and coursed stone stallriser is visible among the jumble of modern windows, doorways and rollershutters. **221-227 Manningham Lane** is an interesting two-storey group of gable fronted shops with mock timber framed upper floors and oriels. At ground floor stone details such as pilasters, consoles and cornices remain in place, though the window and door openings and stallriser to 221-225 are all modern and out of keeping.



223-227 Manningham Lane is part of an interesting group of Edwardian era shops. Note how the modern shopfront on the left is juxtaposed with the other traditional frontages.

229-239 and 1 Mornington Villas is a long terrace of middle class houses which was built in two stages in the 1830s-40s to the design of Walker Rawsthorne (Sheeran, 2005). **229-233 Manningham Lane** stands under a hipped slate roof and all chimneys have been demolished. The three houses form an austere seven bay elevation, with the doorways located in bays 2, 4 and 6. The original moulded timber panel doors all remain in place and are surmounted by rectangular fanlights. These openings are set between pilaster jambs with a deep blank architrave, dentilled frieze and moulded cornice above. The windows directly above these doors are set in architraved surrounds while the rest of the windows along this elevation are much plainer and have aprons below them. There is a plain cill band at second floor and at the top of the wall there is a plain frieze with a moulded cornice gutter above. Although the decoration of the houses is restrained and Classical, the twisted iron rain water pipe is unusual and ornate. **235-239 Manningham Lane and 1 Mornington Villas** is another restrained symmetrical composition, this time 11 bays long, although the balance of the row is upset by the demolition of chimneys, the array of modern and traditional dormers and the disfiguring external pipework to 235. Decoration is sparing and is concentrated on the doorcases which consist of an architraved round headed surround which

encircles the fanlight, and a cornice hood on scroll brackets and modillion brackets, with a blocking course above. The houses at either end of the row have at ground floor a mullioned tripartite window in projecting ashlar surrounds with a moulded cill, panelled lintel and cornice carried on scroll brackets. Along the top of the row there is an architrave, blank deep frieze and moulded stone cornice gutter carried on modillion brackets. The cornice terminates at the ornate carved kneelers which carry the coping of the roof.

Around the corner, the leafy suburban **Mornington Villas** is lined with semi detached villas which were built for the more affluent members of Bradford's middle class. The master plan for the street and the surrounding area was drawn up by Joseph Smith in 1853 and the area was developed from then until c1874. The detailed conditions of sale and deeds of covenant were drawn up by Smith and he is thus responsible for the layout of the street and the quality of the buildings which line it. The buildings are variously the work of Lockwood and Mawson, T C Hope and Thomas Dixon. **3-5 Mornington Villas** is an attractive 5 bay pair of houses built in an Italianate style and, unusually for the neighbourhood, has a front elevation built of pitched face stone. The building has a hipped slate roof and the front chimneys have either been shortened or removed. There is a plain eaves cornice carried on dentils with a deep frieze and architrave below. The first floor windows consist of alternating mullioned pairs and single windows; the pairs have cambered heads while the single windows have round heads which are all in ashlar and are imposted. A cill band links these openings which all retain the original single or two pane sash window opening. The openings at ground floor are also in a symmetrical layout. At the centre is a tripartite mullioned window set in ashlar surrounds and surmounted by a moulded cornice on brackets. To either side the door and keyed camber headed fanlight are set in chamfered ashlar reveals which are framed by pilasters and carved scroll brackets which carry a moulded cornice. The same moulded cornice can be found along the top of the canted bay windows which bookend the ground floor.



4-6 Mornington Villas retain much of their original appearance and are hence key unlisted buildings.

Directly opposite, **4-6 Mornington Villas** is a pair of semi detached three bay villas with a symmetrical Italianate front elevation. This fine ashlar fronted building has a hipped slate roof with reduced chimneys. The projecting stone cornice gutter is carried on plain dentils with a blank frieze and moulded architrave below. The first floor windows alternate between archivolted impost pairs of mullioned round headed windows with bracketed sills and single keyed camber headed windows set in eared architraved surrounds with carved scroll decorations below. These first floor windows are all linked by a cill band. The doorways and their semi circular fanlight are set in architraved ashlar surrounds and stand under an entablature with a moulded cornice hood which is carried by Doric pilasters. The windows to either side of the doorway have architraved reveals with rounded upper corners, deep cills and are surmounted by a moulded cornice hood and shaped blocking course. The windows are mullioned pairs of tall sash lights and canted bay windows. Like 3-5 Mornington Villas, 4-6 Mornington Villas retain much of their original character and detailing and it is a credit to the owners of these former villas.



The car park in place of the garden at 8-10 Mornington Villas provides a poor setting for this key unlisted building which retains its traditional character.

Next door, **8-10 Mornington Villas** has a symmetrical six bay frontage made of pitched face stone with ashlar dressings. The style of the building is less rigidly Italianate and features such as the overhanging roof and gable fronted dormer windows with timber bargeboards suggests that these villas were built at a later date to the houses described so far on the street. The bargeboards are carried by paired modillion brackets which are linked by an architrave. The first floor windows are alternating single and mullion pairs of camber headed windows which are linked by a cill band and have a roll moulding to the underside of the lintel. The doors and camber headed fanlights are set in a doorcase made up of pilaster jambs and a moulded

cornice which is carried by ornately carved fluted scroll brackets. To one side of each doorway is a large mullioned tripartite window with cambered headed lights with a roll mould to the lintel. The heads of these windows are set in a large stilted and imposted segmental arch with an architraved edge. Bookending the ground floor of the building are canted bay windows with camber headed lights and hipped slate roofs.

7-9 Morningson Villas is another Italianate 5-bay pair of semi-detached villas. Both were now used as offices and the entrances to the front of the building have both been partially blocked and new windows inserted in a way which is appropriate to the appearance of the building and in terms of materials. The pilaster jambs and arched head of the original doorways can still be seen. These stand within stone porches which are supported by Doric columns and pilasters. Between the porches is a pilaster jambed pair of mullioned windows with keyed, archivolted semicircular heads. At either end of the ground floor elevation are canted bay windows with similar pilaster jambs and keyed archivolted heads to the lights. The first floor windows which are a mixture of architraved squared lights and single and mullion pairs of keyed archivolted lights, are joined by a richly moulded cill band. An architrave, and stone cornice gutter supported by modillion brackets wraps around the building below its hipped slate roof. Next door, **11-13 Morningson Villas** is another five bay pair of villas, but here the Italian styling is less restrained and the end bay break forward from the elevation and are gabled. The chimneys which stand over the H-plan slate roof retain their full height and entablature detailing. The entablature to the main building, which consists of a modillion dentil brackets and a moulded stone cornice gutter, is only interrupted by the coped gables to the end bay which look rather like pediments. Below the gables, and acting as a cill band to the attic windows, is a moulded architrave. The attic windows are camber headed and are set in keyed and eared ashlar surrounds. The eared bases of the jambs line up with the keystone of the archivolted and imposted round headed windows at first floor level. Immediately below these windows is a canted bay window with a dentilled entablature and florid relief carving to the spandrels of the three round headed lights which have pilastered jambs. Stone porches stand in the angle between the projecting end bays and the main body of the building. The doors and semi circular fanlights are set between strip pilaster jambs with a keyed, voussioired arch above. Above the dentils and moulded cornice is a small open work parapet which has the appearance of being the balustrade of a small balcony which the windows above open onto. Between the porches is a mullioned pair of windows surmounted by a

cornice carried on modillion brackets. The level of detailing, the fine ashlar stonework and the retention of easily lost details such as the timber sash windows and entablatured chimneys mean that this is a key building in the conservation area, as are its neighbours.



11-13 Morningson Villas (key unlisted building) still looks like residential villas despite being used as offices.

Standing on the inside corner between Morningson Villas and Apsley Crescent, 12 Morningson Crescent and 14 Apsley Villas is slightly Gothic style of semi detached villas where the principal elevation of each house faces onto different streets.

12 Morningson Crescent (below) has steeply pitched coped grey slate roof and stone chimneys with moulded cornices. The guttering is carried on a stone shelf supported by shaped brackets. The left hand bay breaks forward and is gable fronted. This gable has large shaped kneelers and a finial above the saddlestone. Below the apex of the gable is a pair of pointed arch window with a chamfered jambs and cills and a double chamfered mullion. The windows directly below are similar, but here the heads of the windows are shouldered are surmounted by a hoodmould. At ground floor there is a canted bay windows with chamfered cills and jambs, shouldered lintels and a hipped roof. The timber panel door and tall pointed arch transom are set in chamfered ashlar reveals which are topped by an ogee arch hoodmould. The building is faced with pitch-faced stone and has chamfered angles.





The long curved mass of **Apsley Crescent** dominates the street scene and is such a landmark that the conservation area is named after it. The crescent consists of 24 houses plus **27-29 Marlborough Road** which were built as one c.1855 and is Grade II Listed. It is one of the few mid-19th century crescent to have been built in West Yorkshire and followed a national fashion for building such curved terraces, with other examples being during the Regency era in Belgravia and North Kensington (both in London), with similar examples in Bristol, Cheltenham and Bath. The houses are one of Andrews and Delauney's earliest works. White's 1881 Trade Directory reveals that among the residents of Apsley Crescent were a tanner, a carver and a guildier as well as other middle class occupations such as wool merchants and stuff manufacturers. The houses all have cellars and are two storey to the front, but with a third storey to the rear which would have originally accommodated servants. The contribution of Apsley Crescent to the conservation area is underpinned by the uniform appearance of the houses though the regular repetition of openings and architectural details. Unfortunately the replacement of traditional painted timber sash windows and timber panel doors, the painting of stonework and the reduction of chimneys have all cumulatively undermined the consistency of the Crescent. The continuous curved ridged slate roof steps gently at the eastern end due to the topography. The regular appearance and rhythm of the moulded corniced chimneys is marred by the shortened chimneys of some of the houses. An entablature consisting of a richly moulded architrave and a stone moulded cornice gutter supported by modillion brackets is another consistent details, and like the roof, steps toward the north of the row, with each section terminating in an ornate fluted pair of scroll brackets. The majority of the houses consist of three bays. All of the windows are large squared openings. Those at first floor are linked by a cill band which descends at the northern end in ramped sections. The corresponding ground floor windows are all aproned. Each doorway is accessed up a short flight of steps and some houses retain the

original timber front door with two tall moulded panels. The doors and semi circular fanlights stand between pilaster jambs which carry an archivolted and keyed arch (*right*). The doorcase surrounding each doorway consists of two pilasters with ornately carved scroll brackets which carry a dentilled pediment hood. The main elevation of the row terminates at 25 Marlborough Road at a bowed corner complete with bowed sash windows. A similar rhythm of openings continues along the four bay frontages of 27 and 29 Marlborough Road.



Directly behind Apsley Crescent is a convex crescent of modern houses, **220-254 Lumb Lane**. These houses are dated 1989 and despite the attempt to create an interesting symmetrical set piece the detailing is very basic, the orange brick and tile roof are completely out of step with the sandstone and slate roofs of the historic buildings while the design of the row adheres to no architectural style and lack any finer details while the changes in roof heights and orientation coupled with bays breaking forwards and projecting lean-to porches visually breaks up the appearance of the row too much which is again out of keeping in an area where terraces are more uniform. To the south is a modern **Manningham Clinic** health centre building which was designed and sited without any regard for the special character of Apsley Crescent conservation area and the neighbouring Southfield Square.

Across Lumb Lane, **The Queens** is a three bay purpose built mid-19th century inn (*right*). Its pilastered doorcase with deep frieze and moulded cornice hood is flanked by similarly pilastered and entablatured shop windows (though the glazing is modern and is inappropriate). Behind the pub is a lower two storey building with large modern ground floor openings and archivolted round headed first floor windows which might have been built as a coach house. The adjacent **199a, 199b and 201 Lumb Lane** were built as working class dwellings,



although 199b and 201 appear to have been re-fronted or possibly rebuilt in modern times and lack most of the traditional details; particularly 201 where the modern windows are completely out of style and proportion with those of traditional buildings.



Manningham One Stop Centre (key unlisted building) was built as the Greenfield Chapel in 1875.

At the corner of Lumb Lane and Carlisle Road, the building occupied by the **Manningham One Stop Centre** operated by Bradford Council was erected in 1875 as a chapel and Sunday School. The Italianate chapel has a symmetrical temple front to Carlisle Road. The three modern doors are surmounted by three giant fanlights with early 20th century style astragal glazing. These openings stand in what was probably originally a portico made up of columns and pilasters which carry an architrave and frieze which are obscured by modern fascia signage, with a moulded cornice above. This entranceway is set between two large strip pilasters which are made of ashlar stones with chamfered edges. The pilasters carry paired Doric pilasters (one square, one circular) which support a large gable with an open pediment front. Below the apex of the gable is a large round-headed window which is set in an ornately keyed and archivolted arch and is divided into three shaft-mullioned round headed lights with circular tracery above. The moulded imposts below the arch continue as an impost band which wraps around the rest of the building behind the pilasters which break up the bays. The bays which flank the gabled centrepiece of the temple elevation are pilastered and contain at first floor a keyed and archivolted round-headed window and at ground floor a plain squared window with a moulded cill and cill band. The pilasters which divide the bays carry at ground and first floor a deep ashlar

entablature. The pilastered bay which bookend the temple elevation are blank and are bowed. The elevation to Lumb Lane is no less ornate and incorporates the same features as the front elevation, including the large arched traceried window set in an open pediment gable. The former Sunday school is in a Gothic revival style and has a double pile plan, with paired coped gables with kneelers and iron finials facing onto Lumb Lane. Set below the apexes of the gable are trefoil panels, below which are three stepped lancets with quoined ashlar jambs. The ground floor is broken up by buttresses and contains a symmetrical layout of pointed arch windows and doors.



The traditional shopfront at 268 Lumb Lane contrasts with the modernised frontages of its neighbours.

Across the street, **268-272 Lumb Lane** and **31 Marlborough Road** is a short, symmetrical parade of Italianate shops with chamfered corners which contain the entrances to the end shops. Most of the chimneys with stud the hipped slate roof have been shortened slightly, although the stone gutter shelf, modillion brackets and architrave are consistent features. At first floor an impost band links the single and mullioned pairs or archivolted and keyed round headed windows with cill supported by moulded corbels. The windows themselves are all modern casements. The shopfronts are united by a continuous shallow fascia with cornice which is supported by pilaster with chamfered edges that separate the shop units and flank the corner entrances. Unfortunately the fascia signage to three of the shops is modern and their shop windows, doors and stallrisers are all of modern designs and materials that are incongruous with this mid-to-late 19th century building.

Turning the corner and continuing down Marlborough Road, the polygonal corner bay window and Dutch gabled dormer window of **3 Apsley Villas** form a landmark along the street. This corner house and the neighbouring houses at **Apsley Villas** and **Marlborough Road** were built

shortly after 1870 in an eclectic but mainly Italianate style. Common features are a stone gutter shelf supported by modillion brackets, a first floor cill band, canted bay windows (with cornice and sometimes dentils), corniced stone chimneys and doorcases consisting of pilaster jambs, and keyed archivolted arches. The appearance of the houses at Apsley Villas is badly marred by the full width modern dormer windows, and, like most of their neighbours, a lack of traditional door and window details and the insertion of unsuitable modern doors and windows. Further down the long row facing onto Marlborough Road the architecture of the houses changes slightly, reflecting different stages of development. In addition to the various window and door style on display some houses have unsuitable modern full width dormer windows while the elevations to others have been coated in paint.



The appearance of this landmark group of buildings at the corner of Apsley Crescent and Marlborough Road is marred by unsympathetic alterations such as full width dormer windows, external pipework and the painting of stonework.

9 Apsley Villas is one of a pair of semi-detached villas, its neighbour, **12 Walmer Villas** has its principal entrance around the corner. The houses have an almost symmetrical four bay frontage to Apsley Crescent and is simply detailed and is perhaps gothic rather than any other style. The H-plan roof terminates in gabled bays with overhanging roofs and timber bargeboards. Between these gables is a large gable fronted dormer window, also with overhanging eaves and bargeboards. The slate roofs of the building incorporate courses of fish scale slates. Decoration to the single and mullioned window openings and the doorways is slight and is restricted to chamfers, cornices and hoodmoulds. Across the street from 12 Walmer Villas, **11 Walmer Villas** is a large 3 by 5 bay detached house with ashlar stonework which is initialled IR and dated 1885. The corniced Doric pilastered doorcase at the centre of the three bay elevation is flanked by canted bay windows with pilaster jambs that carry a deep frieze and moulded

cornice. At first floor there are single and mullioned pairs of windows with stilted segmental arch heads which are archivolted and imposted. The projecting cills are carried on modillion brackets and are linked by a cill band. At the top of the wall is an architrave, deep blank frieze and cornice gutter shelf carried by dentils. The hipped roof and paired cornice chimneys completes the symmetry of the front elevation. The side of 11 Walmer Villas has much plainer openings, but incorporates the entablature and bands found on the front of the building. The house retains much of its original character and appearance and is hence one of the key unlisted buildings in the conservation area.



7-9 Walmer Villas are made of rock-faced stone with ashlar dressings

7-9 Walmer Villas is also dated 1885 and is a pair of semi detached villas built in rock faced stone. Unusually, the main entrances are set in the side elevations and have gables that are spanned by giant timber bargeboards. The decoration of the houses is restrained and is in no particular architectural style. A pair of central coped attic gables breaks through the entablature of an architrave, tall modillion brackets and a moulded stone gutter. The windows within the gables have cambered heads with a roll moulding and are located within a semicircular moulding which spans the gap between the gutters. The rest of the windows are plain mullioned pairs, apart from the canted bay windows which occupy the outer bays at ground floor. Across the street, **8-10 Walmer Villas** is a pair of semi detached three bays villas in a simple gothic style. At the centre of the six bay front elevation, two gable fronted bays break forward and are made of sandstone 'brick' with ashlar quoins and reveals, which contrasts with the ashlar stonework used throughout the rest of the elevation. These gables are coped, but it appears that the finial decorations and the scrolled kneelers have been broken off. Near the apex of the gables is a pair of mullion pointed arch windows with chamfered cills. To either side of each gable is a

very shallow dentilled entablature. The ground and first floor windows of the building are a symmetrical layout of two and three light squared mullioned windows with chamfered cills and lintels. The entrance to 10 is set in an architraved pointed archway with hoodmould, while that of 8 is concealed by a timber framed Victorian gabled porch which retains a panel door and etched and stained glass.



8-10 Walmer Villas (key unlisted building).

Next door is the symmetrical, 8 bay Italianate style **4-6 Walmer Villas**. These houses, like nos. 8-10, retain full height corniced chimneys and a slate roof. The end bays break forwards and have hipped roofs, but carry the same entablature with an eaves cornice gutter shelf carried on plain dentils. At first floor in the end bays is a pair of mullioned round headed windows surmounted by keyed archivolted arches. The moulded cills are carried on modillion brackets and a cill band links these cills to identical bracketed cills beneath the much plainer squared windows occupying the six central bays. At ground floor the end bays contain canted bay windows with pilaster jambs and keyed archivolted arched heads to the lights. The keystones feature relief carvings of leaves and directly above them is a moulded cornice. The bays inside of the end bay contain the front doorway to each house. The timber two panel door and its camber headed fanlight are set in ornately carved concave reveals which have a repeated floral decoration. The reveals are set within panelled pilasters which carry a stilted archivolted segmental arch over the fanlight. The corniced keystone of this arch has a relief carving of a leaf on it. To the left of the doorway of no. 4 is a large four light canted bay window which was probably added not long after the villas were built. The bay window disrupts the symmetry of the composition, but shares much of the detailing of the original building. These details include pilaster jambs, keyed stilted segmental archivolted arched windows, and a dentilled cornice. Similar camber headed windows are to the right of the doorway at

no. 6, and these archivolted openings are linked to the doorway by an impost band. The appearance of these villas is marred by the modern windows to no. 6 and the painted stonework to no. 4.



3 Walmer Villas (left) is one of the few buildings in the conservation area with stonework which has never been cleaned.

Across the road, **3-5 Walmer Villas** are probably the oldest pair of villas on the street and date from around 1860. The most immediately striking thing about the appearance of these villas is that the stonework to 3 has never been cleaned, while no. 5 has been cleaned. From the appearance of no. 3 it can be judged that all of the buildings in Manningham were once this colour due to a smoky atmosphere in Bradford for decades after the houses were built and the deposit of filth by air and rainwater. The villas have a pleasant symmetrical 5 bay elevation, with the end bay breaking forward. These end bays are gable fronted and have moulded copingstones. Set into each gable is a small roundel with architraved surrounds and relief carvings of leaves. At first floor level is a pair of round-headed windows surmounted by imposed archivolted arches. At ground floor there are plain canted bay window crowned by an entablature. The three central bays are more ornate at ground floor than first floor. The doors and amber headed fanlights are set in fairly simple eared architraved ashlar surrounds with a scrolled keystone. Between the doorways and in the centre of the elevation is a pair of mullioned camber headed windows with a shared lintel which is framed by an imposed stilted segmental arch moulding with a floral relief carving at its crown. At first floor is a pair of mullioned sash window flanked by single sash windows. These openings are linked by a cill band which also wraps around the projecting end bays of the building. At the top of the central three bays is an entablature with a deep blank frieze and a moulded cornice gutter shelf. The slate roof retains some full height chimneys with moulded cornices. Aside from the cleaning of the stonework, 3-5 Walmer Villas retain much of their original character and appearance,

particularly as none of the stonework has been painted, single and two pane painted timber sash windows remain in place throughout, and most of the original chimney details remain in place.



241-249 Manningham Lane (key unlisted building) is a landmark terrace with striking architecture at its centre and ends.

Although it is not listed, **241-249 Manningham Lane** (incorporating **5 Walmer Villas** and **2 Mornington Villas**) is one of the most important terraces in the conservation area and has a very attractive, symmetrically composed long frontage to Manningham Lane. The row has a continuous slate roof and is of particular importance due to the few alteration undertaken to the buildings, meaning that traditional door and window details remain in place and very little of the fine ashlar stonework have been painted or rendered. The most eye-catching feature is the centrepiece created by the architecture to the middle house, no. 245, which has a three bay frontage and projects slightly forward from its neighbours. The house is the only one with dormer windows and these take the form of keyed and coped arched windows on the outer bays of the house which are linked by an openwork parapet over the central bay. The first floor windows are set in panel recesses with dentilled uppers. Below these windows is a pitched slate roof which extends for seven bays over the ground floor windows and doorways to nos. 243-247. The windows below this roof are dentilled tripartite box windows (with no lights on their sides), although some of the mullions have been removed from these windows and large inappropriate modern windows have been installed. These windows alternate with timber columned porches containing the doorways. The columns and ornate stone scroll bracket fixed to the sides of the windows carry three keyed and archivolted timber arches (that to the centre being much larger than the other two) with highly ornate timber openwork to the spandrels. The gaps between neighbouring boxed windows are bridged by a similar timber arch on stone scroll brackets with attractive openwork. The doorways

consist of timber four panel doors set in slender panelled joinery with a semicircular fanlight set in an architraved, imposted arch above. The first floor windows to nos. 243 and 247 Manningham Lane are plain squared sash windows which are regularly spaced and are linked by a cill band. A very shallow entablature runs along the top of the first floor between nos. 243 and 247 and consists of a dentilled cornice gutter, which is the only element of the stone work on these houses to have been painted. The end houses of the row, nos. 241 and 249 Manningham Lane, have a wider 4 bay frontage with three of the bays contained in a gabled section of wall which projects from the neighbouring houses. The slopes of the gables have an identical entablature to the rest of the row and frame two imposted round-headed windows. The three first floor windows have cambered lintels and are linked by a cill band. At ground floor the timber four panel door, panelled joinery and stilted segmental arch fanlight are set in an architraved doorcase surmounted by a round pediment. Next to each doorway is a canted bay window with a hipped roof.



280 Manningham Lane (left) and 1 Clifton Villas (right) are Grade II Listed three bay villas.

Facing 241-249 Manningham Lane, **280 Manningham Lane** and **1 Clifton Villas** is a Grade II Listed Pair of Italianate three bay villas, built in a T shape so that each house faces onto a different street. They were built together c.1860 and share architectural details such as aproned first floor windows in ashlar surrounds, ashlar quoins, ashlar cill bands, rock faced stone 'brick', hipped slate roofs and an entablature with very shallow dentils beneath the soffits of the cornice gutter shelf. The main differences between the houses concern the ground floor openings. 280 Manningham Lane has a door and rectangular transom set in ashlar reveals flanked by broad pilasters which carry an entablature with a dentilled cornice. This central doorway is flanked by two large mullioned tripartite windows which project slightly from the wall. The broad central light and narrow sidelights are flanked by pilaster jambs and mullions which carry an entablature with discs carved onto the frieze and a moulded cornice above this. The two north bays are a later extension which successfully uses some

of the architectural detailing and proportioning of the original building. This house (now used as offices) lacks original door, window and chimney details. 1 Clifton Villas is also an office, but retains sash windows a panelled timber door and one full height chimney with cornice. This villa has a similar doorway to its neighbour, but it is set in a doorcase with slender pilasters and ornately carved fluted scroll brackets with an acanthus leaf relief carrying a moulded, dentilled cornice hood. This doorway is flanked by canted bay windows with pilaster jambs and an entablature.



One of the recent modern housing developments at Clifton Villas.

Opposite 1 Clifton Villas is a **new housing development of five houses** designed to look like a semi detached pair of Italianate villas with a smaller, lower cottage/service wing. A similarly designed group of houses can be found to the east of 7 Clifton Villas. Although it is clear that some effort has been made to create new buildings which are in keeping with the neighbouring Victorian villas through the use of sandstone, chimneys and ashlar detailing the window reveals, the moulded cornice of the bow windows and the architrave and dentils, these new houses are no more than a basically detailed pastiche of the historic buildings and is of no architectural interest in its own right. Most houses lack chimneys, while the large and highly visible expanses of slate roofing are completely out of step in an area where the blue slate roofs of the Italianate villas are hipped rather than gabled and are given a shallower gradient to help conceal them and give the impression that there is a flat roof or an Italian pitched style roof. The dentils and architrave are no more than lip service to the Italian style of the neighbouring buildings; there is no cornice and the dentils do not even pretend to support the roof structure which barely projects over the wall head. The 'cottage wing' element of the new housing developments looks out of place because the prevailing character of the area means that prominent elevations are the most strongly stylised and well detailed, whereas these houses have extremely basic detailing. The porches are strongly modern and basic in their appearance while the doorways lack fanlights and decoration of any description, which is sometimes the only decoration

found on the working class terraced houses of the late 19th century built elsewhere in Manningham, while any large house was furnished with a decoratively designed main entrance. The size and massing of these buildings is too large and irregular in comparison with the precedent set by the older buildings and the new housing sites look crowded compared to their neighbours. New development in conservation areas should aim to strengthen the character and quality of the area rather than be the much poorer relation to what is already there.



2 Clifton Villas (built, c.1851, Grade II Listed) is an impressive detached villa with what was originally a freestanding billiard room to the left. Its Classical style incorporates details which hint at the emerging Italianate style.

The new housing nearest Manningham Lane was built on the site of a bowling green in the grounds of **2 Clifton Villas (Clifton House)**, one of the most substantial villas in the area. It is Grade II Listed and was built c.1851 for Jacob Philipp, a German textile merchant and was designed by Andrews and Delauney (Sheeran, 2005). It was the Salem Memorial Club before becoming empty and was boarded up and for sale as recently as 1993. The building has since been restored (c.1995) and is now used as offices, making full use of its 3 by 5 bay main block plus substantial two storey rear wing and single storey side wing. The main building has chamfered ashlar quoins, a well projecting cornice carried by modillion brackets, a moulded first floor cill band and fine ashlar stonework throughout. The front three bay elevation of the main building consists of a central bay and two projecting hipped roof wings. At ground floor to these wings are canted bay windows with pilaster jambs which carry a deep architrave, frieze and dentilled cornice. Set slightly inside the recess between the end bays is the front of the porch which is carried by paired Doric columns which carry fluted consoles which break through the architrave and frieze and carry a moulded cornice. Above the cornice is a circular patterned openwork balustrade with dies corresponding to the positions of the consoles. Inside the porch is a pilaster jambs doorway with an archivolted arch over the semicircular fanlight. This doorway is linked by impost bands to the round headed windows which flank it. Above the balcony

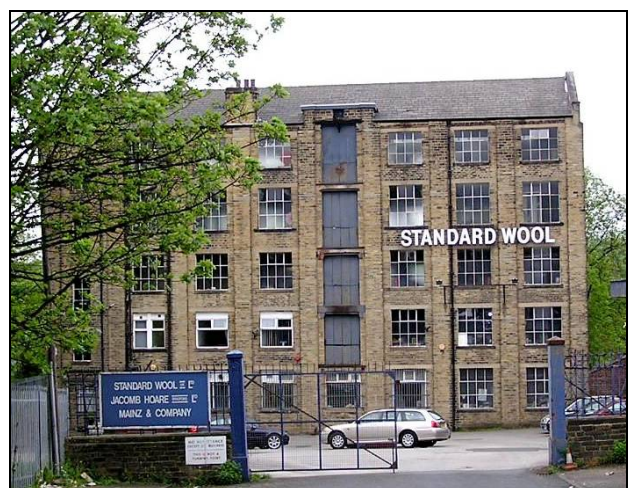
is an architraved sash window which is identical to the rest found at first floor on this building. The ground floor windows to the sides have eared architrave surrounds which also frame an apron. Moulded cornices supported by shallow brackets project at regular intervals from the plat band between first and second floors. The villa is linked to a formerly detached billiard room by a single story corridor which appears to successfully incorporate a corniced tripartite window with moulded cill from the demolished western wall of the billiard room into its simple Classical design. The former billiard room has a hipped slate roof and a moulded cornice, modillion dentils and moulded architrave carried by pilaster strip quoins. Its single bay to the street contains what was originally a tripartite window; the large central light is now a doorway with an inappropriate modern door. The door and the flanking lights are surmounted by a cornice carried on fluted scroll brackets.

4 Clifton Villas is a Grade II Listed Italian style villa which was built c.1860. It retains two over four pane and one over two pane sash windows to the tripartite and bay windows at ground floor, although those at first floor are modern and are made of uPVC. The rock faced stone 'bricks' contrast strongly with the ashlar dressings of the openings, cill band and entablature. Attached to the western elevation is an interesting glass canopy/veranda supported by slender cast iron columns with a delicate iron openwork saw tooth valance along the edge of the canopy. The building is used as a club by the city and district's Ukrainian population. At the other side of the ugly garages to the houses on Clifton Street is **8 Clifton Villas**, which has been occupied by the only Estonian Club in the north of England for some time. The club has been in existence for 49 years and, like the neighbouring Ukrainian and Latvian clubs, was formed by refugees from these eastern European states which came under Soviet rule following the 1939-45 War. There are only two other Estonian clubs in England which own their own premises (the others being in London and Leicester) but the one in Manningham is the only one with its own paid full-time steward who looks after the running of the club, the building and its gardens. The villa was built c.1855-60 in a Jacobean Revival style. The central doorway and its shouldered fanlight are set in chamfered reveals and are flanked by narrow windows with chamfered reveals. These openings are in a recessed slate roofed porch carried on slender cast iron pilasters. The porch is wedged between the projecting gable fronted end bays of the building. The gables are steep-sided, coped and have finial decorations at the saddlestone and kneelers. The attic windows are set in the gable and a chamfered arrow slit openings. The first floor windows are four light cruciform mullion windows with double chamfered

mullions and chamfered reveals which are surmounted by hoodmoulds. The gables have ashlar quoins and a drip mould runs between the first and ground floors. The ground floor of the bays each contain a canted bay window with a cruciform mullion central light and transomed side lights. The mullions are all double chamfered and the reveals are chamfered. At the top of each bay window is an entablature and a hipped lead roof. The steeply pitched diminished slate roof of the villa is studded by two corniced full height chimneys which are treated as clustered chimneys. To the west is the **former coach house** which is currently vacant and is partially roofed with corrugated iron. This rock faced stone 'brick' building is also in a Jacobean Revival style with steeply pitched diminishing slate roofs, coped gables with kneelers, and openings with chamfered jambs surmounted by hoodmoulds.



8 Clifton Villas (Grade II Listed) is a Jacobean revival style detached villa which has been occupied by one of England's few Estonian clubs.



Carlton Buildings (key unlisted buildings) is the only industrial building in the conservation area and retains much of its original appearance.

To the southeast of the Estonian Club and at the eastern end of Clifford street is one of the very few

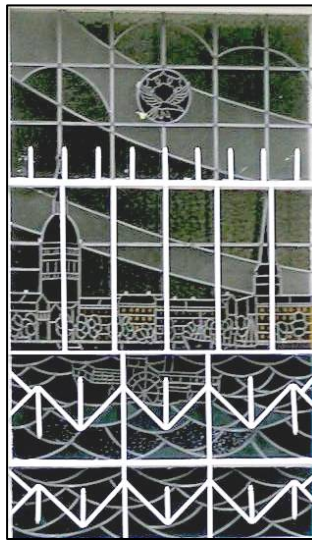
industrial building in the conservation area. **Carlton Buildings** was built c.1900-1910 on the site of a former quarry. The tall warehouse is five storeys high and 8 bays wide, with simple pilasters dividing the bays. The fifth bay breaks through the eaves and is/was the loading bay and retains vertical board door openings. The majority of the window openings retain the original industrial style sixteen pane fixed and hopper windows, with the inappropriate modern style uPVC windows limited to the lowest floors. The occupants of the building

are/were wool merchants including the German-sounding *Jacomb Hoare Ltd* and *Mainz & Company*, which probably have links with the German mercantile community who built and occupied many of the houses built in Manningham.

Rose Mount (key unlisted building) was one of the first middle class villas to have been built in the conservation area. Sadly, it is now vacant and boarded up.



At the end of Clifton Villas and at the end of a long driveway is **Rose Mount**, a very large Tudor style mansion built in 1849-51 for John Douglas to the design of Andrews and Delauney. This was the first house to have been built on this cul-de-sac and the rest of the houses were built on the former gardens of Rose Mount. The building was last used as the *T F Davis Professional Development Centre* by its present owners, Bradford Council who abandoned this use some time ago and the building stands vacant and boarded up. Despite its long term redundancy, the sprawling complex is in a good condition, with its diminished slate roofs in tact and the corniced stone chimneys retaining their full height. The mansion has various Dutch gables and has ashlar quoined angles and a dripmould between ground and first floors. The asymmetrical front elevation has two and three storey Dutch gables with cruciform mullion windows at first floor. The reveals to these windows are chamfered, the mullions are double chamfered and the openings are surmounted by dripmoulds. Various other similar cruciform mullion windows can be found all over the building, though boards conceal the windows themselves. At ground floor next to a canted bay window is a flat roofed pilastered stone porch, the openings to which are all boarded up. Although it is out of use and is unlisted the building retains much of its original character and setting and is hence one of the key unlisted buildings of Apsley Crescent Conservation Area. To the west and in the grounds of Rose Mount is a modern red brick steward's house (**9 Clifton Villas**) with modern windows and a tile roof. Travelling back up Clifton Villas, **7 Clifton Villas** is a Grade II Listed construction of c.1860. This vaguely Italianate style villa has hipped slate roofs and corniced stone chimneys with modillion dentils. An entablature with a dentilled cornice wraps around the building, including the projecting western bay of its three bay front. At first floor there are three mullioned pairs of windows in ashlar surrounds, which contrast with the rock faced stone used for the walls. At ground floor the projecting bay contains a bow window with five narrow lights which are separated by pilasters which double at either end. The pilasters carry an entablature with a moulded deep architrave, rock faced frieze and moulded cornice which continues as a moulding along the wall. To the right of the



projecting bay is the original ten panel timber door which is set in ashlar reveals and is flanked by tall slender lights. This opening stands under a modernised porch which is carried on a slender cast iron column. Although in residential occupation and retaining much of its original features, this building is becoming rundown as vegetation is growing between the coursed stonework of the upper floor and along the edges of the

window reveals, suggesting a damp problem. The neighbouring **5 Clifton Villas** is a contemporary villa which is also Grade II Listed. The house has been used for some time as a club by the city's Latvian community who settled in the area in the aftermath of the Second World War and the Soviet occupation of the Baltic states. The original two storey building has a T-plan hipped roof and hipped roofs to the front and side full height canted bay windows. The building has been extended to the rear by a two storey flat roofed extension and to the east by a single storey flat roofed addition. The slate roof and corniced chimneys to the main building have been felted or possibly tarred, which harms their appearance. A moulded cornice carried by dentils wraps around the original building. Its three bay front has a projecting left hand bay which is fronted by a full height canted bay window. The right hand bay is fronted by a five light square bay window with a flat roof. The moulding between the first and second floors of this bay window continues leftward as the cornice of the entablature of the porch which is carried on a fluted column and fluted pilasters, below which are dies and a short balustrade. The roof of the porch is the floor of the first floor balcony which has a stone balustrade terminating in dies along its edge. On the western elevation of the original villa are canted and square full height bay windows which are identical to those on the front. To the east of the original villa, the single storey addition has a canted bay window, the glazing of which forms a leaded and stained glass picture (*left*), which presumably depicts the Baltic Sea and the skyline of Riga. This is an interesting addition to the building and is part of its evolution. As well as the insensitive alterations to the roof and chimneys, the painting of all of the ashlar stonework (plus the rock faced stonework within the porch) detracts from the historic appearance of the building.

3 Clifton Villas is another Grade II Listed villa which was built c.1860. It has a hipped slate roof and has rebuilt full height moulded cornice

chimneys. A dentilled cornice wraps around the building. The central bay is recessed under the eaves of the roof. The modern doorway at ground floor is set between pilasters carrying an entablature. The aproned window in ashlar reveals is identical to the rest found at first floor level. The doorway is flanked by the corniced canted bay windows in the adjoining bays.



2-4 Spring Bank Place (Grade II Listed)

Spring Bank Place is another cul-de-sac of large mid-19th century villas which were built within the gardens of an earlier and much larger mansion. Most of the buildings are Grade II Listed. **2 and 4 Spring Bank Place** are two such buildings, but are the only ones to have been built in a Jacobean Revival style. The building has a steep sided H-plan diminishing slate roof which is coped at the gables. The diagonally set chimneys described in the listing description have either been removed or drastically reduced in height. The houses have a pleasing symmetrical five bay elevation with end bays that break forward and a gablet over the central bay. The gables and gablet originally had slender finial decorations surmounting their saddlestones and kneelers, but only one of these (to the apex of the gable at no. 2) remains in place. A pointed arch window with chamfered reveals is at attic level in the gables, while the gablet has a crest near its apex. The windows at first floor are alternating cruciform mullion and single transomed lights which are all set in chamfered reveals and have double chamfered mullions. The windows in the end bays are surmounted by dripmoulds. Another dripmould runs between the first and ground floors. In the central bay at ground floor is a transomed three light window with double chamfered cruciform mullions set in chamfered reveals and surmounted by a hoodmould. This window is flanked by the doorway to each house which is surmounted by a pointed arch fanlight and is set in a chamfered ashlar archway surmounted by a dripmould. The end bays contain canted bay

windows with cruciform mullion and transomed lights. The houses retain much of their original character and appearance, but the missing finial and chimney details, coupled with inappropriate modern glazing, lets the appearance of the villas down.



6-8 Spring Bank Place (Grade II Listed)

6 and 8 Spring Bank Place is a symmetrical pair of 3 bay Italianate style houses which are visually separated by a recessed dividing strip. No. 6 was boarded up in 1993 and no. 8 stood empty and boarded up c.1996, but both are now in residential use. The long slate roof is interrupted by the stone chimneys (some of which have been reduced or rendered) and the insensitive modern dormer window to no. 6. The roof is partly concealed by the pediment gables to the end bays of the houses. These pediments are carried by the ornate scrolled fluted consoles which carry the moulded stone cornice gutter and their angled sides have this same detail. The first floor windows are all squared windows set in eared architraved ashlar surrounds with cills carried on modillion brackets. The doorways are situated in flat roofed stone porches. Both houses retain the original two panel doors with semicircular fanlight above. These openings are set between pilaster jambs and a keyed architraved arch. This keystone is treated as a fluted scroll bracket, which, with two others, carries a moulded cornice hood. The central bays of the front elevation contain mullioned pairs of keyed round-headed windows with panelled spandrels. These openings are set between pilasters with fluted scroll brackets which carry a moulded cornice with smaller modillion brackets beneath it. The end bays of the elevation contain canted bay windows which are crowned by a moulded cornice carried on fluted scroll brackets. The traditional appearance of the buildings is let down by the modern casement windows to no. 8. Next door, **10-12 Spring Bank Place** is a pair of typical 1960's suburban semi-detached houses built on the site of a pair of 19th century villas. Architecturally, they make no

concession to the character and appearance of the conservation area and hence look completely out of place.



13-14 Spring Bank Place (key unlisted buildings) are among the earliest villas in Apsley Crescent conservation area. The villas are now a Masonic hall and the wing built in the early 20th century by the masons is not shown in this photograph.

At the foot of the cul-de-sac, **13 and 14 Spring Bank Place** were the first pair of semi-detached villas to be built in the conservation area on this side of Manningham Lane, which is plain to see on the Ordnance Survey published in 1852. One or both of these houses was known as *Spring Bank* and in over the following decades the rest of Spring Bank Place was built on part of the gardens and some of the houses along Queen's Road were built in the gardens of 13 Spring Bank Place. The buildings have been used as the *Masonic Hall for the Provincial Grand Lodge of the West Riding of Yorkshire* and it was the Masons who added the Edwardian Baroque style southern wing to no. 14. 13 and 14 Spring Bank Place are unique in the conservation area as they are a differently designed pair of houses which are not intended to make a symmetrical composition. This is probably because the frontage to no. 13 was remodelled c.1860. These houses are key to the conservation area as the earliest pair of villas in the area which retain much of the traditional features and details. Both houses consist of three bays and share a long slate roof which is hipped at one end. The overhanging eaves of the roof suggest that it was rebuilt at around the same time that the wing was added to no. 14 in the early 20th century. The three chimneys retain their three full height and broad moulded cornice detail. The former houses have identical doorways consisting of a panel door and fanlight set in architraved, camber-headed reveals with a keystone. The reveals are flanked by slender pilasters with elongated brackets which carry a moulded cornice hood. At no. 13 the doorway is flanked by full height five light squared bay windows with a moulding between ground and first floor and a crowning cornice. The mullions to the first floor windows are pilastered. 14 appears to retain its original window openings, which consist of single and mullion pairs of lights set in eared architraved

surrounds. Below the taller ground floor windows there are aprons and the first floor windows are links by a cill band. The wing to no. 14 is an interesting early 20th century addition. The wing is crowned by a parapet with deep ashlar coping with ashlar finials topping the lower sections of wall to either side of the parapet. Two large sandstone 'brick' pilasters with ashlar imposts carry a giant archivolted segmental arch. Set within the arch are two buttresses (later additions intended to stabilise the wall) which break up what was originally a large segmental arched window into three lights. This window has an elongated keystone at its crown and architraved surrounds. A similarly treated row of squared lights (now mostly blocked) is at ground floor.

7-11 Spring Bank Place is a short row of three villa style houses. **7 Spring Bank Place** currently stands empty and judging by its state of neglect, has stood empty for some time, although at time of writing the building is being extended to the rear and is undergoing conversion to flats. An attic storey was added to the building c.1890-1900 and rises above the moulded cornice with shallow soffits dentils which formerly topped the wall. This attic storey has a shallow coped parapet which is punctured by coped pediment-style stone dormer windows with imposts, archivolted round-headed lights. The left hand bay of this two bay house projects forward and is fronted by a full height canted bay window with aprons below each light and a moulding running between ground and first floors. To the right, the doorway stands in a squared stone flat roofed porch with pilaster quoins which carry an entablature with a deep blank frieze and a moulded cornice hood with fine dentils beneath it. The attached **9-11 Spring Bank Place** are mostly hidden from view by high boundary walls and tall vegetation in the front gardens. These houses stand under a hipped blue slate roof and have the same entablature detail as no. 7. The Italianate detailing is fairly austere and decoration to the openings is presumably limited to the ground floor openings which cannot be seen from the street.



1-5 Spring Bank Place is an altered group of Grade II Listed houses.

1-5 Spring Bank Place is a Grade II Listed row of three villa style properties that have a symmetrically composed Italianate frontage which gives the appearance of the houses being one large villa as the entrances to nos. 1 and 5 are on the sides of the building. The H plan slate roof is hipped over the end bays of the building which break forward. The doorway to no. 3 is at the centre of the elevation and is in ashlar surrounds surmounted by a finely dentilled cornice on brackets. To either side are aproned windows in plain ashlar surrounds which contrast with the rock faced sandstone 'brick' stonework of the walls. In line with the three ground floor openings described so far are three similar windows, but below each of these is a bracketed balconette with a circular openwork balustrade terminating in plain dies. These windows are linked to each other and the plain ashlar reveal windows in the end bays by an ashlar cill band. At ground floor in the end bays are canted bay windows with pilaster jambs which carry an entablature with a moulded cornice hood. At the top of the elevation is a plain entablature with a dentilled cornice. These houses stood empty and boarded up in the mid 1990s and have since returned to residential occupation. Unfortunately none of the houses have traditional doors and windows which creates incongruity for the building as a whole and between neighbouring houses as each house has a different style of window.

Leaving Spring Bank Place, the exit of the cul-de-sac faces the long symmetrically composed terrace of **251-259 Manningham Lane** plus the end houses at 1 Marlborough Road and 2 Walmer Villas which do not face onto Manningham Lane. Each house has two bays facing onto Manningham Lane and is two storeys in height, with the exception of the central three houses (nos. 253-257) which form a sophisticated, eye catching centrepiece to the terrace.

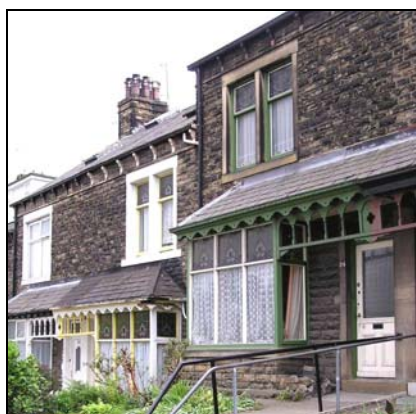


The distinctive 'centrepiece' to the terrace of middle class houses at 251-259 Manningham Lane

The central bay of the row, at no. 255, has an attic window over the entablature which is set in a parapet which is crowned by an open, round pediment. A circular pattern openwork parapet (which looks like a balustrade) over the bays to either side links this central pedimented attic window to slightly lower attic windows at nos. 253 and 257 Manningham Lane. These attic windows are set in slightly projecting bays which break through the entablature and are crowned by an open triangular pediment carried on panelled dies. The round and triangular pediments and the parapet which links them give the row a distinctive profile and makes the row a landmark along Manningham Lane. The first floor windows below the attic windows are more ornate than the rest of the first floor windows. They are set between pilasters and scroll brackets which carry a segmental arch moulded cornice which is shaped like the keyed camber headed window below it. The front elevation of the row is topped by a moulded cornice stone gutter carried by dentils which is interrupted where the pedimented bays of 253 and 257 Manningham Lane break through. The first floor windows are regularly spaced aproned camber headed openings set in ashlar reveals with a simple architrave. At ground floor the doorways alternate with corniced canted bay windows. The doorcase to each house is identical. Each consists of a camber headed architraved ashlar opening flanked by slender pilasters with ornately carved scroll brackets which carry a moulded cornice hood. Between the lintel of the door and the cornice hood is a floral relief carving. The doors themselves are set in joinery, with a slender timber panel and round-headed light to either side of the door and a large astragal fanlight over all three openings in the doorway. The

appearance and consistency of the terrace is undermined by the cleaning of stone and the array of inappropriate modern style windows, doors and fanlights on display.

2 Walmer Villas and **1 Marlborough Road** have the same window, door and entablature details as 251-259 Manningham Lane, but are treated as 3 bay villas rather than 2 bay houses. The central bay of 2 Walmer Villas breaks through the entablature and is crowned by a dormer window with a round pediment which is identical to that at 255 Manningham Lane. 1 Marlborough Road is identical in every detail, to 2 Walmer Villas but has no gable fronted attic window and it cannot be ascertained whether the house ever had one.



16-18 Queen's Road retain original features such as the stained and leaded Art Nouveau glazing.

Moving down Queen's Road, to the east of the Spring Bank Place houses, the street becomes lined with pairs of modest lower middle class or affluent working class houses at **2-42 Queen's Road**. These were built at some point between 1909 and 1930 to a standard design in the gardens of 13 Spring Bank Place. The houses all have blue slate roofs and corniced stone chimneys, although a small minority of houses have a roofline which is disrupted by oversized modern style dormer windows. The gutters are carried by slender brackets which rise from and architrave. At first floor are mullioned pairs of windows set in plain ashlar surrounds. Unfortunately in some cases the mullion has been removed and /or the traditional timber sash windows with leaded and stained Art Nouveau style upper sashes have been replaced by artless, inappropriate modern style windows. At ground floor a pitched slate roof runs over the box windows of each pair of villas and continues over the paired central doorways to form a veranda style porch. The slate roofs have moulded timber gutters with wavy timber bargeboards below. Decorative timber openwork hangs from the underside of this roof across the porch entrances. The doors and their rectangular transoms are set in plain ashlar surrounds with tie jambs and each pair shares a wider central jamb. A minority of houses retain the original moulded panel timber doors with a large

glazed upper panel. The box window consist of five transomed timber mullioned lights of which most are fixed. The transoms have leaded and stained Art Nouveau style glazing, but unfortunately many of the box windows have been re-glazed using modern windows which have none of the complexity or craftsmanship of the originals. The presence of a couple of modern dormer windows, the painting of stonework and modern doors and windows all undermine the unified and historic appearance of what would otherwise be a very attractive stepped group of Arts and Crafts style houses.

34 Queen's Road was once a shop and retains its early 20th century shopfront at ground floor, below the slate roof. The shopfront is bookended by stone pilasters with pedimented consoles These frame the shopfront openings which consist of a recessed doorway between two large plate glass display windows with panelled timber stallrisers and slender turned timber mullions. Two modern plastic box signs have been attached to the shallow fascia.

At the foot of the hill is a large three storey Jacobean style mid 19th century villa known as **Rose Mount Villa**, which is now the NHS owned **Waddilove's Day Centre**. This complex building has a series of gable fronted bays which break forward at different distances for its main, eastern elevation. The tall, steep sided roofs are clad in diminishing blue slates with triangular copings, kneelers and saddlestone finials at each gable. Some of the double corniced stone chimneys are treated as clustered chimneys and all retain their full height. The principal windows, whether they are canted bay windows, single or mullioned square windows or pointed arch windows, are set in chamfered ashlar surrounds and all mullions have a double chamfer. The less important windows are squared, plain and have chamfered cills and lintels. The principal first floor windows are surmounted by hoodmoulds and a dripmould runs between first and ground floors. The modern appendages to the building are lightweight and seem to be reversible and despite the insertion of some modern glazing, this villa retains much of its traditional appearance and stands in large grounds.



6.2 Architectural and Historic Qualities of the Buildings: Eldon Place

Summary of Architecture and Historic Qualities

Eldon Place conservation area developed in a short period of time from c.1840 to the early 1860s and contains a number of different forms of middle class housing which were built in differing fashionable architectural styles.

- The two concave cornered squares, Hanover Square and Peel Square are unique in Bradford and are Listed Grade II in their entirety. Hanover Square was built incrementally over twenty years while Peel Square was built as one in 1851. Both squares, however, have a strongly unified and austere appearance through the regular rhythm of repetition of Classical architectural features and the retention of traditional features and details.
- The conservation area contains some attractive Grade II Listed terraces which are treated as unified compositions. 1-12 Eldon Place is an austere, Georgian-style Classical terrace with a rigid, grid-like layout of openings and the restriction of decoration to architraved and corniced doorcases and moulded stone gutters. By contrast the long terraces at Hallfield Road are of idiosyncratic Italianate designs. The houses form near symmetrical terraces with stepped two and three storey heights to give the impression of a row of individual buildings, although the architectural detailing of the houses is very similar and regularly laid out.
- The detached, semi-detached or end-of-terrace villa properties vary in style from the unusual mixture of mainly Italianate detailing of 20 Lumb Lane to the more restrained Classical and Italian architecture of Synergy House and 13 Eldon Place.
- The conservation area contains a number of shop units. These range in quality from the traditionally detailed stone and timber shopfronts at 10-16 Lumb Lane and 73-75 and 52-62 Manningham Lane, which retain details such as pilasters, stallrisers and corniced shallow fascia; to the less characterful modernised shopfronts at 66-88 Lumb Lane.

- The contribution of other buildings to the conservation area is mixed, with the early Victorian Bradford Arms pub and late 19th century Gothic style former Zoar Particular Baptist Chapel making positive contributions while the wholly modern and out of scale 14 Eldon Place (Safestyle House) makes a negative contribution.

Approaching the conservation area from the city centre, the first buildings encountered form the Grade II Listed row of shops at **10-16 Lumb Lane**, which are Grade II Listed for their special interest. The row was purpose built as shops with dwellings above in the 1850's and has an H-plan slate roof with gable-fronted end units 10 and 16 projecting slightly forwards. At the apex of each of these gables is a slender stone chimney with a richly moulded cornice. The gables are topped by a richly moulded coping which terminates in large moulded ashlar kneelers. Below the apex of each gable is a small keyed round-headed opening with ashlar margins flanked by scroll decorations. A moulded ashlar cornice gutter shelf runs between the gables. At first floor there are eight bays of large single pane sash windows, which are beginning to show signs of neglect some 11 years after they were reinstated. The ground floor shop fronts are in stone and painted timber and were sympathetically reinstated in 1995 with funds from Bradford Council's Urban Programme.



The shop fronts of 10-16 Lumb Lane have benefited from a grant funding in the past but are starting to look a little neglected.

The shopfronts are uniform and are laid out symmetrically. The recessed muntin opening panelled doors and tripartite timber shop windows

are set between panelled timber pilasters which carry a long panelled timber fascia surmounted by a richly moulded cornice. Two of the four shops are occupied and these occupiers have affixed outsized modern style plastic fascia signage which conceals the traditional fascia underneath. The coursed stone stallrisers have been painted or concealed by timber panelling. **16a Lumb Lane** is attached to no. 16. This small two-storey c.1900 purpose built shop is gable fronted and has three stepped mullioned windows below the apex of the gable. The taller, wider central light might have originally been a loading door. The windows are surmounted by a vernacular revival style hoodmould which continues as an architrave down the outer jambs. The windows are modern and the surrounds have been painted. The shopfront at ground floor is flat and modern in character, with the timber-panelled door being the only traditional feature. An appropriately sized shallow modern fascia is above the openings of the shopfront.



Around the corner on Darfield Street is the **former Zoar Baptist Chapel**, which is now occupied by a catering equipment firm. The Zoar Baptists were a more strict denomination than the wider Baptist Church. The group established its initial chapel or worship room somewhere around Westgate in

1846 and built this chapel on a small and restricted site most likely in the late 1850s. The former chapel consists of two gable-fronted elements; the lower, broader nave and a two and a half storey building which appears to have been a Sunday school. Both buildings are in a simple gothic style. The nave has a slate roof with crested red clay ridge tiles and iron ventilator. The gabled front is flat coped with decorative trefoil kneelers and a pointed finial attached to the saddlestone. The nave is dominated by five slender stepped mullioned ogee arch windows which are set in a large pointed arch with a gothic style hoodmould and quoined jambs. Below the chamfered cill is a dripmould which is interrupted by a stone doorway with chamfered reveals which appears to be a sympathetic recent insertion. The taller element has a similarly coped gable with identical kneelers, but here the finial decoration is a trefoil. An unusual ashlar roundel is set into the gable. It has eight petals carved into its surface and frames a central void. At ground and first floor are large pointed arch windows with

chamfered cills, quoined chamfered jambs and a hoodmould. In the central bay at ground floor is a similarly detailed doorway.

Next door is a warehouse, **4 Darfield Place**, which is now in use as a Muslim funeral parlour. It has at ground floor a traditional style modern shopfront with chunky pilasters and panel effect boards in stained timber. The ground floor windows are concealed by unfinished roller shutters. The traditional fascia is broken into bays by timber consoles. At first floor are modern windows and a loading door with modern stained domestic doors and metallic hoists. **8-12 Darfield Place** are modest terraced dwellings with aproned windows, Classical doorcases consisting of pilasters, a deep blank frieze and a moulded cornice, a plat band, decorative raised kneelers and at the top of the wall an ashlar frieze and moulded cornice gutter shelf which overhangs the wall. A passageway with a keyed and imposted archivolted head leads to the rear of the properties. The traditional appearance of the row is marred by the lack of traditional door and window details, the painting of stonework and an inappropriate large modern dormer window to no. 12.



The terraced shops and houses along the north side of Darfield Roads have been much altered over the years.

14-28 Darfield Place have been demolished and therefore nos. 30-40 now form a separate short row. **30 Darfield Place** is another vaguely Classical style house. The door and fanlight are set between pilasters from which a keyed, chamfered camber headed opening springs, above which is a moulded cornice and blocking course. To the left with an identical cornice and blocking course is a tripartite mullioned window with a broader central light. The margins to this window project from the wall and below the moulded cill is an apron. At first floor a cill band links the sash window openings, above which is an architrave, coursed stone frieze and moulded cornice gutter shelf which run between moulded kneelers. **32-40 Darfield Place** was built at the same time and each house is identically

detailed. Each door and its camber headed fanlight is recessed in quoined surrounds which project from the wall and have chamfered edges. The windows are set in projecting ashlar surrounds with cills carried on corbels. The houses step down the hillside in two phases. At the top of each wall is an architrave dentilled frieze and moulded cornice gutter shelf that terminates in ornate fluted kneelers. The plain, corniced chimneys lack pots, while the original single pane timber sash detail is in the minority while traditional doors are absent.



32-40 Darfield Place have some surviving original features but the painting of stonework, loss of chimneystacks and many of the original door and windows details has had a detrimental impact on their character.

46 Houghton Place is the only villa left on the eastern side of this street. Unusually, most of the ashlar stonework to this detached building is on the side elevations and wraps around onto the front elevation as pilaster quoins which appear to 'carry' the moulded cornice gutter and slate pavilion roof. The central doorway stands in an architraved ashlar doorcase which is surmounted by a cornice hood on scroll brackets. This doorway is flanked by a plain window with an apron below the cill and a canted bay window with cornice and blocking course. The plain first floor windows are linked by a moulded ashlar cill band. Unfortunately this building has inappropriate modern doors and windows, but it is thought that the building retains enough of its original character to warrant inclusion in the conservation area.



The only other property on **Houghton Place** is no. 31, which forms the end of the terrace on Hallfield Road and is Grade II Listed along with its neighbours. The row was built c.1855-60 and this end house is gable fronted. The gable is

actually a parapet which disguises the fact that the profile of the gable is asymmetrical, as this two storey terrace is three storeys in height to the rear; the rooms on the top floor were originally occupied by the servants. The moulded coping which tops this gabled parapet forms the cornice of an entablature and is flanked by ramped sections of wall, below which is a moulded cornice gutter supported by paired modillion brackets with faceted carvings below. Set into the gable are three timber sash windows with moulded projecting cills carried on fluted corbels and linked by a cill band. The central window is round headed and is set in an archivolted arch that springs from Corinthian pilaster jambs. At first floor are three plain sash windows joined by a cill band. The central door is surmounted by a large fanlight with astragal glazing and is flanked by thin timber panels. This joinery is set in a doorcase consisting of Corinthian pilasters which carry a deep entablature with a moulded cornice. An identical entablature tops the canted bay windows either side of the doorway. These openings have chamfered edges.

The terrace to which 31 Houghton Place is attached, **14-26 Hallfield Road** is Grade II Listed and was also built c.1855-60. The row steps gently downhill in three stages, with a coped end to each section of roof with a large ornate fluted scrolled console and acanthus leaf relief carving below. The houses are Classically styled and are all topped by an entablature consisting of a moulded architrave, paired modillion dentil brackets and an eaves corniced gutter shelf. The single first floor windows have recessed cills, below which a ramped cill band runs. The ground floor windows are narrower and are in mullioned pairs. The original door details are mostly absent. The doors are set in panelled joinery with narrow lights to both sides and a large astragal fanlight above. These openings are set in a Classical doorcase consisting of modified Corinthian pilasters (which have panelled blocks on their shafts and an array of individualised relief carvings to the capitals) which carry a deep architrave, blank frieze and moulded cornice. Unfortunately the capitals to the doorcases at 20-22 have been hammered off, as has the cornice to 22, disfiguring the buildings. The entablature above the doorways to nos. 14 and 16 is carried over a passageway leading to the rear of the properties



that has pilastered jambs, imposts and a keyed, archivolted semi-circular head. A similar passageway runs between nos. 22 and 24, but here the opening is distinguished by moulded imposts, and an archivolted arch

with a relief carving of a Renaissance head on its keystone. Set within the arch is some high quality flolid wrought ironwork.

The remainder of the terrace, **2-12 Hallfield Road**, plus the side of 18 Lumb Lane, forms an attractive near-symmetrical Italian-influenced 13-bay composition that steps in height. The houses are of a more accomplished design than their neighbours on the row, are roughly contemporary and are also Grade II Listed. Nos. 2, 4, 8 and 10 incorporate an attic storey and break forward slightly from the rest of the row. The attic storey of these houses consists of a broad stone built element with a deep moulded cornice which helps to conceal the slate roof and adds to the Italian appearance of the row. At the centre of each attic floor is a chimney with a moulded cornice. To each side of the attic element is an openwork ashlar parapet, which terminates in dies and is designed to resemble a balustrade. The attic windows consist of three mullioned, round-headed lights set in ashlar margins that are recessed in the wall. Immediately below is a moulded stone cornice gutter, which crowns the adjacent two storey houses and has dentil brackets and an architrave below. At first floor level and in line with the attic windows is a mullioned pair of tall windows in ashlar margins that are recessed in the wall and have egg and dart capping above them. At ground floor level is a similar arrangement of door and passageway openings to nos. 12-14. The doors are flanked by slender panels and lights and are surmounted by a large astragal fanlight. These openings stand between modified Corinthian pilaster which carry an entablature with a deep architrave, flolid relief carvings to the frieze and a deep moulded cornice. This entablature is carried over the entrance to the passageway which is framed by pilasters and a keyed archivoluted semi-circular arch. To the side of the doorcases is a tall pair of mullioned windows, with a wider plain window above. The two storey houses in the row have a similar albeit plainer fenestration and similarly ornate doorcases.



The terraced houses and commercial buildings on the south side Hallfield Road make an interesting contribution to the streetscape.

Unfortunately, the balanced appearance of the terrace is upset by the ground floor alterations to nos. 6-8, where the mullions have been removed from the windows, which have also been enlarged. The windows are made worse by unsympathetic roller shutter installations, above which is a very large modern style fascia. Other factors which are undermining the unity and traditional appearance of the terrace include the painting and cleaning of stonework and the loss of traditional door and window details.

The main frontage of the end house of this composition faces onto Lumb Lane. **18 Lumb Lane** has the appearance of an Italian villa, with a symmetrical three-bay elevation crowned by a hipped slate roof. The house has the



same entablature as 2-12 Hallfield Road and its outer bays break slightly forward of the rest of the wall. The central bay contains the main doorway, which is up some steps. There is an unfortunate juxtaposition between the boarded up modern commercial style door and transom and the imposing stone doorcase it stands in. The doorcase is made up of ashlar blocks and has a moulded eared architrave surround into which flolid roundels have been carved. The lintel is covered by a flolid relief carving which breaks through the architrave and into the frieze above and consists of a carved female head set in scrolled surrounds, which forms a sort of keystone to the doorway. Above this is a moulded cornice. At first floor above the doorway is what was originally a single window (it is now mullioned and contains modern glazing) which is set in architraved ashlar margins. The projecting bays consist of ashlar strip pilasters which frame recessed window openings and surrounds. Those at ground floor were originally mullioned and now consist of a large modern window set in chamfered ashlar surrounds. Above the lintel of the window is an entablature with a prominent dentilled frieze. The first floor windows are similar, but retain their mullions and original timber sash window detail. Above the lintels of these windows are sections of egg and dart capping.

20 Lumb Lane and 1-19 Hallfield Road are Grade II Listed and form a contemporary middle class housing development to the other houses along Hallfield Road, Lumb Lane and at Peel Square. **20 Lumb Lane** is dated 1862 (suggesting that it was refronted about a decade after its construction or

was perhaps the very last house in the street to have been built) and like 18 Lumb Lane, is an end-of-terrace which is treated as a three bay villa in an Italian style. The front elevation terminates in ashlar pilasters that carry an entablature made up of a moulded architrave, scrolled console dentil brackets and a moulded gutter cornice. The slate roof is hipped. At first floor are three round-headed windows with Corinthian pilastered jambs from which arches with alternating ashlar and vermiculated voussoirs spring. A deep impost band and a projecting cill band links these windows. At ground floor is a central doorway, which is boarded up and above this a camber headed fanlight. The door and fanlight are set in chamfered reveals and stand inside a porch consisting of Corinthian columns that carry a deep moulded architrave, blank frieze and moulded cornice. To either side of the porch is a large canted bay window with archivolted round-headed lights that are taller and wider to the centre, creating the effect of a Venetian window. The arches are carried by Corinthian column jambs and have relief carvings of flowers, wreaths and coats of arms to their spandrels. The building retains much of its traditional appearance as it retains two-pane sash windows throughout and none of the stonework has been painted. To the side there are two interesting oriels. The older one is timber-framed, canted and retains eight and four-pane sash window openings. The other is more typical of c.1900 and is box shaped with fixed windows (the upper panes being leaded and stained), timber dentils and a cornice.



20 Lumb Lane is a Grade II end of terrace villa that was built in 1862.

20 Lumb Lane is also 1 Hallfield Road. **1 to 19 Hallfield Road** form a long near symmetrical composition which, with the terrace opposite, was designed to give the appearance of an Italian street, with buildings of different detailing and height disguising the fact that the row was all built at the same time. Both sides of Hallfield Road were designed by Thomas Dixon with his plans dated between 1848 and 1852, with the houses built by

the Hallfield Building Club over the next few years. The houses all have similar Italianate details. The doorcases consist of pilastered jambs and archivolted arches recessed within a frame made up of Corinthian columns from which an archivolted arch springs. The keystone set into this arch is deeply fluted and is flanked by floral relief carving and is topped by a moulded cornice. Above each doorway at first floor level is an archivolted, impost round-headed window. The other windows are plain; those at first floor are linked by a cill band while those on the ground floor are in mullioned pairs. The passageways which lead through the terrace and to the rear of the properties are round-headed, impost and have alternating ashlar and vermiculated voussoirs. The entablature along the tops of the two storey houses is identical to that at 20 Lumb Lane.



9 and 11 Hallfield Road were once mirror symmetrical properties but unsympathetic alterations to the ground floor windows of no. 9 has spoilt their simple Classical style and character.

The only houses which are different from the rest are 5-7 and 13-15 Hallfield Road, which have a third storey, although their lower floors are identically detailed as the rest of the terrace. The attic storeys have panelled pilaster quoins which look rather like dies as they are so squat. These pilasters are carried on paired scroll brackets with acanthus leaf relief carvings below them. The pilasters carry a different entablature to the lower walls and consists of a moulded architrave, dentilled ashlar frieze and plain cornice. The small square attic windows have moulded cills carried on modillion brackets and are linked by a cill band. Although the row was designed as a unified whole, works undertaken to the buildings have decreased their group value to varying degrees. All of the doorcases have been painted, as have many of the cills, while a minority of the houses retain the original door and window details. Those with replacement features display an array of modern style windows and doors of various materials and finishes. The tall mullioned pairs of ground floor windows at 5 and 9 Hallfield Road have been replaced with squat, broad modern openings, the latter being oversailed by an oversized modern fascia and adjoined by a plain modern doorway to form a shop front that is now disused.

21 Hallfield Road is part of the same construction as nos. 1-19 and is not listed. It is the most drastically altered building in the row and has stood empty and neglected for a number of years. Its windows are broken and the gutters are thick with vegetation, and as a result the walls are showing damage from damp. This house was converted into a garage by creating a large opening for vehicles at ground floor level, which is modern in character, has painted margins and a metallic concertina door and looks completely incongruous in the middle of a street of middle class Victorian housing.



21 Hallfield Road has been converted into use as a garage but along with the workshop alongside has been gradually falling into disrepair over the years and is now in a very poor condition.

To the east of this house is a long low single storey building which is divided into three units. The building was built as a workshop in the early twentieth century, with a strip of lights near the ridge of the high roof illuminating the space below. Two of the units form part of 21 Hallfield Road and are boarded up and in a dilapidated state, with the rear section of the building a burnt out shell.



25 Hallfield Road, a former villa built in the mid-19th century is now in use as a centre for deaf people.

The eastern unit is in use and is in a good condition and now forms part of **25 Hallfield Road**, which

was built in c.1855-60 as a three bay villa and was used as a Drill Hall (as community centres were called in the late nineteenth century) and is now in use as a Centre for Deaf People. This Italianate building has an almost square plan with a central bay that breaks forward. Both this bay and the main body of the building have projecting pilastered quoins. These pilasters carry an entablature with a deep frieze with large paired modillion brackets that carry the cornice to the side bays, but the central bay is crowned by a pediment. Behind the pediment and set into the pitch of the hipped slate roof is a pair of chimneys which are aligned with the pilasters of the projecting bay and reinforce the symmetry of the building. Below the pediment is a tripartite mullioned window consisting of a large six-pane sash window flanked by slender two-pane sash windows. Below this is the principal entrance to the building; the modern door, small fanlight and functional joinery provide a poor contrast to the work put into the stone doorcase. The doorcase consists of pilastered jambs with richly moulded imposts that carry a keyed archivolted arch. This doorway is flanked by slender windows with the same architectural details. The bays to either side of the projecting break are much plainer and contain six pane sash windows, ashlar cill bands to both floors, with an ashlar plat band in between. In front of the building is a substantial stone built disabled access, which conceals some of the rusticated stonework below ground floor level.



Peel Square, a curving terrace of houses facing onto Lumb Lane are an excellent example of middle class, early Victorian housing.

To the north of Hallfield Road, **Peel Square** is an attractive, high quality U-shaped crescent of houses that are dated 1851. The 'corner' houses, 34 and 56, have concave curved walls and door cases. Peel Square is Grade II Listed and is an excellent example of a building club or society development and is believed to have been designed by William Metcalfe, an architect who was one of the trustees of the *Crown Building Society* which built the Square (hence the crown motif in the central pediment). After becoming quite run down over the course of the twentieth century, the houses were restored to their former glory as part of the Conservation Area Partnership between 1995 and 1997 with funding and resources coming from

Bradford Council, English Heritage and the residents of the Square. The resources were used to reinstate original details such as the two over four pane timber sash windows, the four panel doors, astragal fanlights; to clean the stonework to remove the inconsistency created by cleaned and uncleaned stonework; general repairs and much needed maintenance; and the rebuilding of all of the corniced chimneys. The end result is a highly consistent, well-detailed group of houses that are in exemplar condition.

The architecture of the houses is uniform with ashlar aprons to all windows, and ashlar details such as a plat band, frieze and cornice gutter wrapping around the whole building. All of the ashlar doorcases consist of pilaster jambs that carry a keyed archivolted arch sect between larger pilasters with fluted and relief carved scroll brackets that carry a moulded cornice. The central pair of houses, nos. 44-46, breaks forward from the rest of the terrace slightly and has differentiated architecture that creates an eye-catching centrepiece. The houses are crowned by a broad pediment which contains a relief carving of a crown set in a wreath with the name PEEL SQUARE above and the date 1851 inside the tympanum. The central pair of windows immediately below the wreath are set in pilastered surrounds and are surmounted by a cornice.



The houses are crowned by a broad pediment which contains a relief carving of a crown set in a wreath with the name PEEL SQUARE above and the date 1851 inside the tympanum. The central pair of windows immediately below the wreath are set in pilastered surrounds and are surmounted by a cornice.



60 Peel Square is the end property of the square but has a three-bay frontage facing onto Lumb Lane.

The end houses (nos. 32 and 60) face onto Lumb Lane and are treated as three-bay villas with a side elevation facing onto Peel Square. These houses are very similarly detailed to the rest of the Square and have slightly recessed central bays. Due to the topography, the doorway to 60 is recessed in the building and is accessed via some steps, but incorporates a pilastered and archivolted portal and

doorcase. 32 Peel Square is the only non-residential building in the group and is used as a carpet showroom. The large fascia boards which have been attached to the building obscure the windows and are out of scale and character with the rest of the Square. The openings onto Lumb Lane have ugly unpainted roller shutters attached to them and add a further incongruous and inappropriate element to the building.



Cavell House, formerly a pair of early Victorian villas has been converted into offices and a day nursery.

To the east of Peel Square, **1-2 Eldon Terrace** (Cavell House) is an unusual three storey pair of villas which are now used as offices and a nursery. The houses were built c.1850 as four-bay two-storey townhouses and the top floor with parapet and coping was added in the early twentieth century, to create an austere Georgian-looking building. Decoration is restrained to pilastered doorcases with a deep frieze and modillion-bracketed cornices and, directly above, an eared architrave window with a cornice supported by fluted scroll brackets. Other architectural details include aprons below the windows of the original building, corniced chimneys and a moulded cill band. The houses are Grade II listed, yet the traditional sash window and panel door details have all been removed within the last ten years or more. The neighbouring **3-4 Eldon Terrace** (Synergy House) are what nos. 1-2 would look like had the third floor not been added and the door and window details removed. The doorcase and window opening details are the same, but the original entablature with a dentilled cornice with fluted kneelers remains in place. The slate roof is coped and the building retains good chimneys with moulded cornice details. In 1881 one of the houses in this pair (which are now offices) was the home of a wool merchant.



16 Eldon Place, unlisted, is an unusual house that was mostly refenestrated in the early 20th century.

Turning onto Eldon Place, 16 Eldon Place is an unusual seven-bay late Victorian house with slightly projecting end and centre bays which rise to attic level, while the rest of the building is two storeys in height. The central bay contains the main doorway which is set in an ashlar doorcase consisting of Ionic pilasters supporting a non-Ionic entablature. Above this is a narrow round-headed window which has impostes and its hooded gothic style head has alternating ashlar and vermiculated voussoirs. The attic gable above is coped and looks rather like a pediment. Below its apex is a small window with a corniced lintel and a moulded cill carried on moulded corbels. The bays to the west of the central bay were rebuilt in the 1920s, which was when the property was extended to the rear. The rebuild incorporates the same timber bargeboard, eaves bracket and soffits as the older part of the building, but has much plainer window openings with 1920s casement glazing with leaded and stained upper panes. The eastern wing retains some sash windows to its canted bay window while the other windows at ground floor are joined by a moulded impost band and have architraved ashlar heads and moulded cills carried on modillion brackets. The out of proportion window at first floor has chamfered reveals and might well have been knocked through in the 1920s also. The rusticated stonework below ground floor level looks like a firm foundation for the coursed stonework above.

14 Eldon Place is at the corner of Eldon Place and Eldon Terrace. Built c.1960, the office block was constructed on the site of Eldon House, a mid-19th century villa that was demolished to make way for the modern structure. The building, which is occupied by **Safe Style UK** (a window company) and is a five storey, steel framed, glass fronted office block that is greatly at odds with the scale, design and character of the surrounding buildings in the conservation area.



Safestyle House was built during the 1960's on the site of a Victorian villa similar to 13 Eldon Place alongside. The villa was demolished to make way for the new building but this has no aged well and the building appears shabby and out of keeping with the buildings around it.

The building has not aged well over the years and currently looks tired and shabby. It is a scar on the conservation area and impacts detrimentally upon the setting of the listed buildings around it and the streetscape in general.



13 Eldon Place is a Grade II listed villa that was converted into offices many years ago but now stands empty and in need of a new use.

Its immediate neighbour is **13 Eldon Place**, a Grade II listed, three-storey villa that built around the middle of the 19th century. Now converted into offices, the villa was originally built as a dwelling house for a wealthy family. The villa has a three-bay frontage and is constructed from thinly coursed sandstone ashlar bricks. Central to the frontage is the principal doorway, which is set between pilastered jambs in an architrave surround with Classical carved leafy consoles supporting the projecting cornice. The door appears to be the original six-panel timber door and has a rectangular fanlight above. Flanking the doorway to either side are paired ground floor windows with consoles supporting the frieze and a narrow cornice above. The windows to first and second floor have a raised sill band below, those to first floor having plain surrounds except the central opening, which is set in an eared architrave. The second floor windows are all set within architrave surrounds and are partly

cast in shadow by the heavy moulded corniced gutter and brackets beneath the eaves of the roof.

The return eastern wall has similarly treated windows to the upper floors and a door case with Classical surround to ground floor. The projecting chimneystack may have been a later addition. To the west elevation, adjoining the Safe Style UK building is a stone extension that was probably built shortly after the initial construction of the house. The tripartite windows to ground and first floor extend almost across the entire frontage of the structure, which also has a hipped stone slate roof similar to the villa.



The listed terrace on Eldon Place was built c.1845 as townhouses for wealthy middle-class professionals, though they have all since been converted into office and commercial uses.

1-12 Eldon Place is an elegant terrace of townhouses that step down the hillside in pairs towards Manningham Lane. Built in coursed dressed sandstone bricks in c.1845, the terrace was designed by local architect James Richardby the year before his death. The terrace consists of twelve houses, all of three storeys and three bays in width with blue slate roofs. Originally built as houses for the wealthy professional classes, the houses have all since been converted into commercial/office use and all the forecourts hard surfaced to provide parking.

The south elevations were designed as the front of the house and the properties were grouped in pairs. The tall stone doorcases are set in a moulded architrave with a moulded cornice above. Some of the properties, such as no. **3** still retain their traditional doors, some of which have four panels and others six. The front elevations are simply fenestrated, with restrained detailing to the long picture windows. Those at first and second floor have raised sill bands beneath and those to ground and second have a recessed panelled apron. Thin ashlar lintels form the heads of the windows, which originally contained twelve-pane sashes. Though some do still retain their timber sash windows, for example nos. **1**, **2** and **9** albeit minus the glazing bars, the other properties display a variety of

window patterns. Nos. **3**, **4** and **5** have timber windows with a clumsy central light that opens from a top-hung hinge.



The lack of uniformity in the window type and pattern, combined with the sporadic use of ungainly metal grills at ground floor level sadly undermines

the cohesiveness of the group, impacting on the character of the buildings.

The stone slate roofs are a significant feature of the terrace, especially when viewed from the western end of **Eldon Place** where the elevated land allows good views across the roofscape. Each of the houses has a large corniced ridge chimneystack, most retaining a number of clay pots and these add considerable interest, both visual and historical to the group. Beneath the eaves are well-defined stone cornices.

The rear elevations of the terrace are accessed along a mainly setted, uneven back alley that runs along the length of the row. Most of the properties have small hard surfaced yards off this alley that are enclosed within high stonewalls. Extensions of varying sizes, age and condition adorn the rear elevations of the listed terrace, some appear contemporary with the construction of the original dwellings while others are obviously modern and have been executed in an unsympathetic manner that is detrimental to the character of the building. The surfacing of the alleyway is in a poor condition and rubbish has accumulated in places. It would be beneficial if the alley way could be better maintained, with rubbish more regularly cleared and broken or loose setts refixed as at present it is uninviting and potentially hazardous.

Located prominently on the corner of Eldon Place is **1 Eldon Place/73 Manningham Lane**, a large stone property that forms the end of the terrace of town houses but is double fronted onto busy Manningham Lane. Currently empty, the property has a shop front at ground floor level and the interior of the property appears to be undergoing refurbishment. The shop front partially extends around from the Manningham Lane frontage onto Eldon Place and appears to retain a number of attractive traditional features. Constructed out of timber and painted royal blue, the shop front has finely detailed pilasters to each corner and solid stall risers. Finely turned timber mullions separate the shop windows, which are set between recessed doorways. This building makes a particularly positive contribution to the character and interest of

the conservation area and is a good example of a well-presented traditional shop front.



1 Eldon Place/73 Manningham Lane has a well-detailed shop front at ground floor level and is currently undergoing extensive renovation.

Adjoining the north elevation of no. 73 is **75 Manningham Lane**, a curious single storey building that infills the gap between the east elevation of 73 Manningham Lane and the recessed two-storey extension on the north elevation. Though difficult to assess the date of construction of the shop unit, an estimate may place it around the end of the 19th century. The return wall is constructed from sandstone brick of a similar hue to the terrace and the timber shop front displays some surviving details typical of this period. Sadly, the shop front has been much altered in recent years. Overly dominant signage both above the shop front and pasted across the actual windows detracts from the traditional detailing of the frontage, as does the unattractive and overly bold colour scheme of bright yellow and blue. Though obviously a slightly later addition to the group, **75 Manningham Lane** is specifically included within the listing of the terrace and by virtue of its close proximity, has a major impact on the setting and appearance of the terrace on Eldon Place. It is therefore important that this building makes a positive contribution to the group and that more consideration be given to the visual impact of the shop front in this sensitive location.



The Bradford Arms is an interesting mid-19th century public house that retains a few original multi-paned sash windows.

To the north of Eldon Place, at the corner of Manningham Lane and Victoria Street is **77 Manningham Lane**, a mid-19th century public house called **The Bradford Arms**. Facing gable end onto Manningham Lane, the inn has its main façade onto Victoria Street, a narrow setted lane that extends just a short distance westwards before ending abruptly alongside the Government Buildings.

Facing onto Manningham Lane, **The Bradford Arms** has a prominent doorway located centrally within the gable and is set between prominent pilastered jambs. Flanking the doorway are a number of four-pane sash windows, some missing glazing bars to the lower section of the window. At first floor level are two older twelve-pane sash windows. To Victoria Street the inn has a four-bay frontage with two similarly pilastered and corniced doorways that retain their original six-panelled doors. To the left of each doorway is a large four-pane sash window and at first floor level, two sixteen-pane sash windows that are an early survival from the original structure of the building. Though the building has been somewhat altered over the years, sadly suffering the loss of its chimneystack and some window details to the gable and side elevation, it still retains much of its original character and as such is a key unlisted building in the conservation area.

Located on the opposite side of Manningham Lane are two large late 19th century commercial properties at **52 to 62 Manningham Lane**. The buildings, which are both in retail use and have shop fronts to the ground floor, front directly onto the Lane and are key unlisted buildings in the conservation area. Both are built from ashlar sandstone bricks and have hipped blue slate roofs.



52-62 Manningham Lane

52 Manningham Lane is two-storeys in height and has a long five-bay range onto the road. At ground floor level is the shop front, which extends the entire length of the elevation. The stonework, and timber pilasters and stall risers have all been painted a dark blue-green colour and above the shop windows is a long, continuous frieze with the name of the shop 'Bradford Furniture Trade Centre' picked out in raised gold lettering. Above the fascia is a narrow cornice supported on brackets. The shop windows and recessed doors all have an interesting geometric glazing pattern that is slightly Art Deco in character. At first floor are a series of long openings, all containing white-painted timber sashes. Beneath the eaves of the hipped blue slate roof is a deep stone cornice supported by moulded gutter brackets above a stringcourse.



54-62 Manningham Lane are interesting unlisted shops that would benefit from more discreet signage and better maintenance.

The neighbouring property, **54-62 Manningham Lane** is another interesting late 19th century building. The principal section of the building is 2½ storeys in height, having a shop front to ground floor and a series of three arch-headed windows to first floor. Set into the steeply pitched hipped roof is an interesting dormer window that was probably constructed contemporarily with the building. The dormer has a timber frame with three pilastered lights to the front and glazing to the sides. The pitched blue slate roof of the dormer window is

bound by timber guttering and surmounted by a turned timber finial.

The northern wing of the building appears to have also been added at the same time as the building was constructed, as the detailing to the stonework matches exactly that on the main range. The shop front continues around the front and side of this elevation and though some traditional details have survived, the unsympathetic signage and advertising painted on every pilaster, stall rise and frieze overwhelms the fine detailing and Classical character of the building. All the stonework at ground floor level has been painted white, disguising the natural hues of the stone. In some places the paintwork is becoming shabby and discolouration has occurred. The main doors into the building are located on the Manningham Lane elevation and display the same Art Deco detailing as those on the neighbouring property. The shop windows have roller shutters that are pulled down at night and when the shop is closed. Though apparently deemed necessary for security reasons, these shutters have an unfortunate affect of creating a 'dead frontage' that harms the quality of the streetscape and masks the character of the building.

At first floor level large banners are draped across the stonework advertising 'Papa Cash & Carry' and the goods sold in the shop. These banners cover most of the three arch-headed windows on the taller section of the building, though the architrave detailing to the window heads and the machicolated-effect stringcourse below the eaves and between the openings are visible. The roofscape across the two buildings is also a notable feature, the difference in the height of the three hipped roofs creating an interesting and varied vista from the opposite side of Manningham Lane.



Sylhet Close is a modern development typical of Manningham Housing Association.

To the west of The Bradford Arms and forming the northern backdrop to the listed buildings around Eldon Terrace is the modern housing development on **Sylhet Close**. Built around the end of the 20th century, the houses were constructed by

Manningham Housing Association and are mostly set out in blocks of four terraced houses. The houses have been built in a vaguely Vernacular Revival style and are faced with brightly hued new stone. The blocks facing southwards onto Eldon Terrace have front-facing gabled bays and three-light, flat-faced mullioned windows with sill-bands to the first floor. At ground floor level are sloping lean-to porches with blue slate roofs. The houses are accessed from a road laid with red-coloured paving in a herringbone pattern and are set back behind stone walls and gates. The properties that face onto Lumb Lane are smaller dwellings and have simpler detailing. The properties form a short terrace that share a long blue slate roof with corniced chimneys. At ground floor each property has an arched Venetian entrance and at first floor are two-light mullioned windows above a sill band. Though some effort has been taken to blend the properties in Sylhet Close with other buildings within the conservation area, the design fails to reflect the historical development of the conservation area and its buildings. Though pleasant enough, the development has little in common with buildings in the wider conservation area.

Located at the northern end of the conservation area is **Hanover Square**, an early Victorian housing development that was built cumulatively between 1840 and c.1850. The square is unusual for Bradford, not just as an early example of a formal square but also due to its tapering, horseshoe-shaped plan that once had longer terraces extending all the way to Manningham Lane.



Hanover Square is Grade II listed in its entirety and is an excellent example of a mid-19th century square with communal gardens.

Access to the square is taken from Manningham Lane at its eastern end. The properties located at this end of the square were slightly later additions that differ in their architectural style and detailing. On the south side of the square, at its eastern end is a terrace of eleven houses numbered **7-17**. These houses were built in two different phases between 1840 and 1850 with a noticeable joint between nos. 10 and 11, indicating the extent of the initial construction. Architecturally simple, these later houses have a two-bay frontage set back a short distance from the pavement behind a dwarf

wall, railings and small yard. The houses are built in stepped pairs in sandstone bricks with blue slate roofs and corniced chimneystacks. On the right-hand side of the frontage is a simple doorcase with an ashlar cornice supported by carved console brackets. The original doors have six panels that unusually are arranged three over three and many of the houses, as part of the regeneration programme in the late 90's, have had original doors restored or reproduction doors installed. To the left of the doorway is a single bay containing a four-paned sash window with two more sashes at first floor level. Beneath the eaves of the roof is a stone corniced gutter bracket.

On the north side of the square are nos. **51-56**, a shorter terrace of houses that were also added to the square after the completion of the original plan. These houses were built in a similar style to those on the south side and have corniced doorways and simple sash windows.



The original square, which was built c.1840 is formed by a U-shaped continuous terrace that has tapering ends and is built around a communal garden laid to grass with some trees. Surrounded by ashlar stone dwarf walls, the garden has restored iron railings and cast-iron bollards set into the pedestrian entrances on the two longest sides of the square. Visible above the north-western corner of the square is the tall chimney of Drummonds Mill (outside the conservation area) that was built c.1861 by the famous Bradford architects, Lockwood and Mawson. As a local landmark the chimney is incredibly important and adds to the interesting views and vistas around the Square.

The end house on the south side, no. **18** has an inward facing pedimented gable with projecting coping stones and a small, mullioned tripartite window to the attic. This is repeated on the end terrace property on the northern side of the square (no. **50**) and every four houses on the long sides with a central pedimented house in the middle of the top of the square (no. **35**). The frontage of each house is dominated by a Classical Georgian-style hooded



door case with shaped console brackets supporting the cornice over the six-panelled door and spoked fanlight. To one side of the doorway is a pair of long, mullioned windows with Tudor-arched heads, monolithic jambs and projecting sills supported by three-square blocks. At first floor level are three similarly treated windows that are united by a continuous ashlar sill band. Beneath the eaves of the roof is a deep ashlar frieze and stone corniced gutter.



The older houses around the square alternate every fourth house between those with a pedimented frontage and those with simpler dormer windows to the mansard roofs.

With the exception of the pedimented houses, the properties in between have small flat-roofed dormer windows inserted into the blue slate mansard roof. These have three pilastered lights and their uniformity of size and style greatly enhances the vistas across the roofscape. Each property also has a ridge chimneystack that is surmounted by six or seven clay pots, mostly original that related to the number of fireplaces in each house. The properties that form the corners at the western end of the square are possibly the most interestingly architecturally, having concave frontages to incorporate the curving terrace.

No. **49** has a distinctive blue plaque fixed to the wall recording that Margaret McMillan lived in the property between 1893 and 1902. The square was also the original location of the first **Bradford Children's Hospital** which was opened in three converted houses (unidentified) in the square in 1883 by the members of the All Saints Sisterhood, a group of nuns associated with St Jude's church that one stood immediately to the north of the square.

All of the properties in Hanover Square have been the subject of a programme of renovation that ran over a number of years in the mid-late 1990s. As a

result many properties have had traditional features reinstated and have been successfully bought back into use as residential and even religious properties. The houses are all Grade II listed structures and are excellent examples of early middle-class housing in the area. Sadly some of the properties appear to be slipping back into a state of disrepair and the occurrence of a number of satellite dishes on the frontage of some properties has further undermined their historical character.



The shops (nos. 66-88) along Lumb Lane were built in the rear gardens of the houses at the western end of Hanover Square.

Located along the rear of the curving terrace of houses on the west side of Hanover Square are an eclectic assortment of shop units and sheds that have been built in the former gardens of the listed houses. These shops face onto **Lumb Lane** (nos. **66-88**) and include a wide variety of structures, ranging from modern single storey units through to older stone structures. **80 Lumb Lane**, currently occupied by *The Sultan* takeaway and restaurant is an attractive two-storey stone building that forms an extension to the original house, having a hipped blue slate roof, moulded gutter brackets and a mullioned window at first floor level. It is thought that this



building may have been constructed contemporarily with the original house and indeed the house and extension, **38 Hanover Square** may well have been used as the first Bradford Children's Hospital, established in 1883. The elevation onto Lumb Lane has a shop front at ground floor level. Any traditional detailing that may exist on the shop front is hidden beneath a large fascia sign and steel roller shutter that creates a dead frontage during the day.



Nos. 66-76a include an eclectic mix of properties and shop fronts. The lack of co-ordination in styles and signage creates a disordered and untidy streetscape.

The other shop units, nos. **66-78** and nos. **82-88** include some older stone structures as well as a

number of modern, rendered single storey units. They display a wide variety of shop frontages, mostly bearing large plastic fascia signs and unattractive rusting grills and roller shutters. The lack of uniformity in shop frontages and the general run down feel of the row gives the street frontage a shabby and scruffy appearance that does little to enhance the setting of the listed buildings behind or indeed enhance this part of the conservation area. The shops historically form the curtilage of the houses on the west side of Hanover Square and also because a co-ordinated approach to shop frontages and signage, facilitated through the conservation area designation, could greatly enhance the quality of the streetscape.

6.3 Architectural and Historic Qualities of the Buildings: North Park Road

Summary of Architecture and Historic Interest

North Park Road Conservation Area contains the most diverse range of buildings and structures of all of the conservation areas in Manningham. Excluding the structures in Lister Park which have their own chapter, the conservation area contains Bradford's largest mill complex, Manningham Mills, three churches, parades of shops and housing which was almost exclusively all built in the second half of the 19th century and is a good example of urban Victorian townscape. The housing which makes up the bulk of the conservation area was built for different social classes and this is reflected in the architecture.

- The conservation area is visually dominated by the large Italianate mass of Manningham Mills, which was built between 1870-73 and extended during the 1880s. The earlier buildings were designed by Andrews and Pepper for Samuel Cunliffe Lister (later made the first Lord Masham) of Lister and Co, which was the first firm to fully mechanise the manufacture of worsted, silk and velvet cloth. When completed the Mills were Europe's largest silk mill. This impressive and architecturally elaborate complex is Listed Grade II*.
- There are three Grade II Listed churches in the conservation area; namely St John's Methodist Church (1879) which was the first grand Gothic style Methodist church in Bradford, and St Luke's Church (1881) designed by TH and F Healey and St Cuthbert's Roman Catholic Church (1892) which both combine gothic details with elements of the emerging 'free' style of the Arts and Crafts movement. The buildings and their towers are landmarks and the associated Sunday schools and minister's houses are in similar architectural styles and are of townscape value with some examples also Listed Grade II.
- The edge of the built up area nearest Lister Park contains a number of villas built for middle class occupants, which although not listed, are key buildings of the conservation area as they retain much of their character. Their architecture reflects changing fashions over the second half of the 19th century ranging from the

Classical style Fairmount (1853), to the Italianate villas along North Park Road and the ornate Gothic style houses at Selborne Villas to the Arts and Crafts style houses along Park View Road and Oakfield Grove.

- Adjoining the middle class villas and terraces of large dwellings are streets and terraces of lower middle class and affluent working class dwellings. These terraces are often well proportioned and feature more elaborately detailed houses at the ends of the row and sometimes in the middle too. The only differences between the classes of houses is the scale and the sophistication of the architecture. Typical styles for both types of housing are Italianate, Gothic and Arts and Crafts (depending on age) while some of the affluent working class terraces have Tudor revival details or are of no particular style.
- The long terraces of houses nearest Manningham Mills and along Heaton Road are generally working class houses which have little architectural sophistication or strongly stylised detailing. These terraces form an important context for Manningham Mills as much of the workforce would have once lived here.
- There are a number of shops in the conservation area, with a large concentration along Oak Lane, with outlying corner shops and short parades elsewhere. Some shops have been sympathetically restored or retain traditional stone and timber shopfront details such as recessed timber doors, transomed timber shop window, shallow corniced fascias, stallrisers and pilasters.

At the entrance to the built up part of North Park Road conservation area, **4-6 Oak Lane** are two of the oldest villas in the conservation area and are among the very few buildings which are recorded on the 1852 Ordnance Survey. These c.1830-1840 houses stand under a long stone slate roof (unlike the later villas of the conservation area which have Welsh slate roofs) with modern chimneys which have been sensitively built in stone and have a plain cornice detail. The thin coursed stonework of the front wall is topped by a plain stone gutter shelf and

the ground and first floors are separated by a plat band. The window openings of each of these broad three bay villas have trapezoidal lintels and plain sills. The outer bays at ground floor contains canted bay windows. The doorcases are the most ornamented component of the front elevation. The door is surmounted by a keyed semicircular fanlight and is flanked by pilasters and scroll brackets which carry a moulded cornice hood with blocking course over the doorway. These houses generally retain their historic appearance, but the use of inappropriate modern doors and windows and the painting of the doorcases detract from this. The attached **8 Oak Lane** is a later, mid-19th century three bay villa with a more regular layout of openings. The house has a blue slate roof with red clay ridge tiles, a corniced stone chimney and an entablature along the top of the wall with a moulded cornice gutter shelf, and deep blank frieze. At first floor the central plain window is flanked by mullioned pairs of windows and is linked to them by a cill band. At ground floor is a similar pair of mullioned windows and a canted bay window with cornice and blocking course. Between them is the central doorway with a rectangular transom, plain ashlar reveals and a cornice hood with blocking course carried on elongated brackets. The modern windows and painted surrounds to openings let the historic appearance of this house down somewhat.



1-2 North Park Road is an Italianate villa with later alterations and additions.

Directly behind 4-8 Oak Lane is **1-2 North Park Road** which was built as an asymmetrical three bay villa in the 1850s and was later extended to four bays and was divided into two dwellings in the 20th century. The doorway occupies the central bay of the original Italianate 3 bay house (2 North Park Road). The door itself appears to have been replaced by a fixed window with a double chamfered cruciform mullion separating four lights of ornate leaded and stained glass. The surrounding doorcase has pilaster jambs carrying a deep frieze and a moulded cornice with blocking course above. The bay to the left breaks forward. At ground floor is a tripartite mullion window set in

projecting ashlar surrounds surmounted by a cornice and blocking course. At first floor the window to presumably the original master bedroom has a moulded cill and eared architraved ashlar jambs and lintel. The other two first floor windows are plain and have trapezoidal lintels. To the right of the doorway is a box window with four narrow transomed lights with double chamfer cruciform mullions and ashlar reveals. This opening is Tudor or vernacular revival in style which suggests that it was inserted c.1900, which is about the same time the adjacent doorway was remodelled as a window. The plat band and shaped cornice gutter continue across the elevation of the three storey single bay extension (1 North Park Road) to the original house as stone strings. This addition is Italianate in style and was probably added in the mid-19th century. Its squat top storey (which would have provided servants' accommodation) and the gentle pitch of the hipped slate roof, gives it the appearance of a tower. The first and second floor openings have plain tripartite mullion window openings. The extension is topped by an identical shaped stone gutter detail, and, like 2 North Park Road, retains the original full height stone chimneys with cornice detail. Towards the back of 2 North Park Road is another three storey 'tower', this one with a gabled roof with contrasts with the hipped slate roofs of the rest of the building.



3 North Park Road (key unlisted building)

Next door, **3 North Park Road** is an attractive mid-19th century 3 bay villa of no particular architectural style. The houses has a gently pitched blue slate roof with a corniced stone chimney at either end. The wide door and rectangular transom are recessed in a doorcase with pilaster jambs carrying a blank frieze and a projecting moulded cornice hood. At first floor is a plain window with a trapezoidal lintel. This window and the doorway are flanked by pairs of mullioned windows; those at first

floor share long trapezoidal lintels while those at ground floor have chamfered lintels. The paint to the doorcase is the only unsympathetic alteration to the building. The windows are all 1920s timber casement windows with a one-off leaded and stained Art Deco design to the upper panes of each window.

Next-door is a 1930s apartment development which is the only example of its type in Manningham's conservation areas. **Park Court** is a five storey T-plan block of 44 apartments executed in an Art Deco style using red brick and white painted concrete and stands on the site of a detached Victorian villa. At the centre of the 7 bay elevation is the main doorway which is recessed in a concrete portal with step moulded jambs and step moulded outer edges. Above this portal is a stepped concrete canopy which extends across the rest of the elevation below the ground floor windows. Over the canopy and above the doorway is a long slender stairlight set in a tall concrete panel which is flanked by chamfered brick pilasters. To either side of these pilasters are bays of wide window openings which are linked by open balconies which front the recessed 2nd and 6th bays. The replacement of the original windows, which were probably made up of long shallow horizontal panes of glass, with modern uPVC windows has robbed the building of much of its original appearance and character.



5-6 North Park Road (key unlisted building)

5-6 North Park Road was built as a pair of Italianate villas with a symmetrical 4 bay frontage in the mid-19th century. The building is now in use as a care home, but retains much of its original appearance and character. The central pair of bays contains at both floors a pair of mullioned windows. Those at first floor are set in projecting ashlar reveals with a chamfer to the inner edge and a moulded cill carried on shaped brackets. These windows are linked by an ashlar cill band and a band with a chamfered underside which links the lintels. The ground floor mullioned windows are set in projecting architraved ashlar reveals. The end bays are gabled and break forward. These bays have rusticated quoin angles. At ground floor is a

canted bay window with cornice, with a segmental arch headed window in projecting chamfered ashlar reveals at first floor. The overhanging slate roof is carried on tall shaped brackets and the chimneys retain their full height and moulded cornice detail. The small modern dormer window is the only feature which detracts from the traditional appearance of this elevation. The doors to each house are set in the side elevation and are set in doorcases with pilaster jambs which carry a scroll-keyed archivolted arch over the semi circular fanlight. The doorways stand in well detailed, eye-catching stone porches made up of pilasters and square columns each with chamfered edges and chamfered panels on each face carrying an entablature with paired modillion brackets to the frieze which carry a deep moulded cornice hood.



7-8 North Park Road. Note how the traditional windows details and unpainted stonework of 7 is juxtaposed with the unsympathetic alterations to 8.

Next door is another pair of Italianate villas at **7-8 North Park Road**, but here the villas have an asymmetrical 5 bay frontage owing to the restrictive shape of the site, which means that the front door to 8 is on the front of the building rather than the side. The central three bays are topped by an ashlar frieze and stone cornice gutter. To no. 7 there is a single bay of mullioned windows. Those at first floor are plain, save for a moulded cill carried on shaped brackets, while the ground floor windows are camber headed and have architraved ashlar reveals, a double chamfer to the mullion and aprons below the cills. At no. 8 the openings are similar, but occur as single lights over two bays. In place of one of the ground floor windows is the doorway which has identical camber headed, architraved reveals. The door is surmounted by a moulded cornice hoods carried by ornately carved scroll brackets. The end bays of the houses are gabled and break forward from the rest of the elevation. The deep copings of the gables form a sort of large broken pediment and the architrave over the central bays continues across the end bays as a stone string. The first floor windows are identical to the rest at this level, but at ground floor there is a canted bay window with a camber headed central

light and a crowning entablature. The houses share a blue slate roof and two of the three stone chimneys with cornice detail retain their full height. While no. 7 retains the traditional single and two pane sash window openings and has bare stonework, the unsuitable modern door and windows and painted stonework to no. 8 provides an unwanted contrast which diminishes the group value of the houses.



12 Oak Lane (key unlisted building)

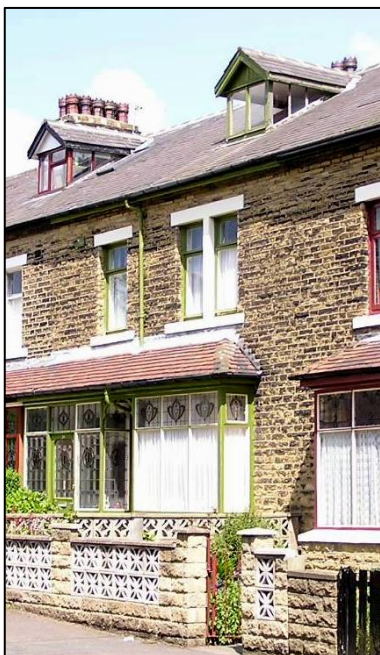
Returning to Oak Lane and passing all of the buildings described so far, **10-12 Oak Lane** is a pair of Italianate semi-detached stone-roofed villas built not long after nos. 4-6 in the mid-19th century. Each villa has an identical 3 bay fenestration and are separated by a quoin 'strip' and similar projecting ashlar quoins with chamfered edges are at the angles. An entablature made up of a moulded architrave, shaped brackets and a projecting stone cornice gutter. The single first floor windows all have projecting cills carried on shaped brackets. At ground floor the door and shallow segmental arch fanlight are set in plain ashlar surrounds which are surmounted by a lead-roofed projecting cornice carried on shaped brackets. Each doorway is flanked by canted bay windows with blue slate roofs and chamfered jambs, mullions and lintels. The gutters to the roofs of the bay windows are carried by shaped brackets. Above the central bay of each house is a round-headed lead-roofed dormer window; that at no. 12 is flanked by smaller semi circular lead projections from the roof which are in line with the other bays to the house. The houses share a central stone chimney with a cornice carried on modillion dentils. The houses retain much of their traditional appearance, with the modern doors and the paintwork to the doorcases the only non-traditional features. The single pane sash windows were probably inserted in the early 20th century and those at no.12 have Art Deco style leadwork to the upper sashes.



The nearby terrace of **14-22 Oak Lane** was probably built in the 1880s and has an unbalanced but consistently detailed front elevation. Each house has at ground floor a canted bay window, but at the end houses the bay windows are full height and break through the lean-to slate roof which covers the ground floor openings. Above these full height bay windows are hipped slate mansard roofs with a shallow pitched gabled timber dormer window projecting from the lower pitch of the roof. The main roof of the terrace is a coped blue slate mansard roof with identical dormer windows over the bays containing bay windows and carved kneelers to the ends. The terrace retains its tall ridge chimneys with stone string and cornice decorations. The moulded timber gutters are carried by painted timber modillion brackets with an eaves band below. The first floor windows which are not bay windows are plain. The roof over the ground floor openings forms a porch over the doorways which is carried by slender timber columns with paired openwork timber spandrels above the impost. The columns are linked to the building by decorative timber openwork balustrades which are an original detail. The doorways have all been modernised and the modern doors are surmounted by rectangular fanlights and both are flanked by slender lights with panels below them. Although the door details are missing, most of the traditional timber sash windows remain in place, the roof and chimneys are unchanged and very little of the stonework has been painted, thus the terrace retains much of its original character and appearance.

Oakfield Grove is lined by a mixture of different housing types from different periods. By far the largest group of houses, **2-42 Oakfield Grove** was built in the early 20th century in an Arts and Crafts style and occupies almost all of one side of the street. These houses were built on the site of a pair of large semi-detached villas with a large green open space (possibly a shared garden to the houses) between them and Oak Lane. The terrace stands under a continuous grey slate roof which is studded along its ridge by regularly spaced rock-

faced chimneys with a moulded cornice. Along the roadside pitch of the roof is a mixture of modern and traditional rooflights and traditional gabled dormer windows with overhanging grey slate roofs and timber bargeboards (apart from no. 40 where there is a modern box dormer). At first floor there is a regular rhythm of mullioned pairs of windows, but unfortunately in most cases the mullions, cills and lintels have been painted. At ground floor the openings of each pair of houses is surmounted by a red clay tiled hipped lean-to roof which is carried over the front doors as veranda porches. The porches are carried by imposted square timber columns from which timber 'half arches' with open spandrels spring. Timber picket balustrades link the columns and separate the porch areas of the paired doorways. The doorways vary and perhaps reflect different stages of construction. Those nearest Oak Lane have plain doorways with timber moulded panel doors surmounted by rectangular fanlights. The doors further north have glazing as well as moulded panels and are surmounted by rectangular fanlights. The doors and fanlights are flanked by slender lights with moulded timber panels below. At nos. 36-42 the doorways are set in timber and glass box porches which mostly retain the original leaded and stained glazing with a variety of Art Nouveau designs. Next to each doorway and porch is a five light squared timber bay window with timber cruciform mullions separating the lights from each other and their transoms. Some of the houses, such as nos. 4-10 and 34-36 retain the original leaded and stained Art Nouveau glazing to the transoms (*below*). The striking appearance and obvious craftsmanship that went into making the leaded and stained glass to the bay windows, porches and upper sashes of the first floor window means that those houses where modern windows



have been installed lack much of their visual and historic interest. Similarly the 'boxing in' of the open veranda porches with modern glazing detracts from the consistent appearance of the terrace and removes the original decorative timberwork. On the whole, however, 2-42 Oakfield Grove retains a coherent appearance and a number of traditional features and details with the glasswork of particular interest and value.

42-48 Oakfield Grove are two pairs of semi-

detached houses which are contemporary with the neighbouring terrace. These houses have similar traditional details and materials to nos. 2-42 including Art Nouveau glazing, unpainted stonework and traditional timber doors.

Across the street, **13-17** and **19 Oakfield Grove** are respectively a row of two-storey tile-roofed red brick and render houses and a tile-roofed brick and timber clad bungalow which were built in the mid-20th century. These houses were built on empty plots which had never been developed before. These houses are completely out of keeping with the rest of the conservation area. The six houses at the corner of Oakfield Grove and Oak Lane are collectively called **Mount Pleasant**. The cottages are called Mount Pleasant on the 1852 Ordnance Survey and were an outlying row of cottages that formed part of Manningham village and were built in the early-to-mid 19th century. The houses are in a basic vernacular style with shallow cills and lintels to the window openings. Dentils carry the gutters, the roofs are stone slate and the stone chimneys have a stone string detail. 1 Mount Pleasant breaks forward from the row, while no. 6 is stepped above the rest. The houses generally lack traditional door and window details and have painted cills and lintels. Nos. 2-4 have flat-roofed timber and glass porches; that to no. 4 has leaded and stained glazing.



The traditional details of 32 Oak Lane (right) are contrasted with the modern windows and missing doorhead details of 34 (centre) and the inappropriate modernised shopfront to 36 (left).

Around the corner, **30-36 Oak Lane** is a terrace of three houses and a shop which step uphill in pairs. The terrace has coped blue slate roofs, but all of the chimneys lack clay pots while that to 30 has been reduced and those at 34 and 36 have been rendered. The walls are topped by an entablature with plain dentils carrying a plain cornice gutter shelf. The plain first floor windows all have projecting cills that are carried by shaped brackets. Most of the decoration is limited to the ground floor.

The ground floor windows consist of a pair of mullioned windows in projecting (or shallow box) ashlar reveals with a hipped roof protruding further out than the cornice over the lintel. Only no. 32 retains the mullion and all of these windows have been painted. The doors are surmounted by shallow Tudor arch fanlights, but only no. 32 retains the original arrangement of two slender light with panels below to either side of the door, the other have been unsympathetically modernised. To the spandrels of the lintel there are decorative carvings and the top of the lintel is embattlemented. To either side of the doorway is an octagonal pilaster which rises above the lintel and is topped by small embattlemented turrets. This unusual doorcase and uncommon ground floor window makes these Tudor style houses quite different from contemporary terraces. Unfortunately the embattlemented elements to the doorcase to no. 34 have been removed to make way for ugly external pipe work. The shopfront to 36 Oak Lane retains a traditional layout of openings with the shop door set into the face of the chamfer at the corner of the building and to either side are large plate glass windows. In all other respects, however, the shopfront is modern and appears incongruous with the rest of the building as it is clad in flat red polished granite (or an imitation of) while the metallic modern style fascia is much too large and dominates the elevation of the building.

Devonshire Terrace is one of the few short dead-end terraced streets of middle class housing in the conservation area, with each side of the street built at a different time and in a different style. **1-4 Devonshire Terrace** (c.1850) is the earlier of the two terraces and is a mixture of two- and three-bay houses. The houses have coped slate roofs, corniced chimneys and quoined angles. At ground floor, the broad pointed arch doorways with quoined jambs alternate with mullioned pairs of pointed arch windows, giving the terrace a simple Gothic appearance. These windows have the same corbelled cills as the plain single first floor windows. The opposite terrace, **5-9 Devonshire Terrace** is made up of five 2 bay houses which also have coped slate roofs, corniced chimneys and quoined angles. The roofline is interrupted by a mixture of appropriate small timber gabled dormers and large full width modern style box dormers which stand above the dentilled cornice gutter and visually dominate the terrace. The single first floor windows are all plain apart from the projecting cills which are carried on shaped corbels. The broad doorways originally had a muntin opening and some of the houses retain the original doors with two tall moulded round-headed panels. The doors are surmounted by broad pointed arch fanlights. The ashlar doorcase is topped by a cornice hood with a shallow hipped roof which is carried by ornately

carved scroll brackets. The doorways alternate with canted bay windows with shallow hipped roofs and pairs of mullioned pointed arch headed windows.

60-74 St Mary's Road is a terrace of lower middle class/affluent working class houses which was built in the mid-to-late 19th century. The doors have tie jambs and a slight camber to the lintel. Fluted scroll brackets carry a cornice hood over each door. At ground floor there are mullioned pairs of thin windows with a slight camber to the heads, while at first floor the plain camber-headed windows have projecting cills carried on small brackets. At the top of the wall plain dentils carry the stone cornice gutter shelf. The blue slate roof is coped and along its ridge are broad corniced chimneys. Unfortunately the shortening of half of the chimneys has harmed the roofscape of these houses, while the insertion of out of character modern doors and windows and the painting or cleaning of stonework have further undermined the uniform character of the terrace.



Alterations such as stone cleaning, modern dormer windows and modern doors and windows have undermined the uniform appearance of 53-81 St Mary's Road.

Across the street, **53-81 St Mary's Road** is a long terrace of mid-to-late 19th century houses built for the middle classes. The terrace is in two long steps and each house is elevated by a basement storey which rises well over ground level and as such the front door to each house is up a flight of steps. The terrace is set back from the road behind a long private drive and narrow garden. The basement level is separated from the ground floor by an ashlar band which links the cill of each doorway. There is a consistent rhythm of details and openings along this long terrace. A few of the original doors remain and these have moulded panels and a muntin opening which fills the broad void of the doorway. The doors are surmounted by a segmental arch fanlight and the openings are set in plain ashlar reveals which are surmounted by a cornice hood which is carried by ornately carved fluted scroll brackets. The cornices are topped by an embattlemented blocking course, which is an

unusual detail. Along the length of the terrace the ground floor windows of the houses alternate between canted bay windows (which rise from the basement level) with an embattlemented cornice and pairs of tall mullioned lights with projecting cills which are carried by three shaped brackets. Along the full width of the row there is a regular rhythm of plain first floor windows with projecting cills which are carried on shaped brackets. The two long sections of wall are topped by an entablature with modillion dentils carrying a plain cornice gutter shelf. The ridges of the long blue slate roofs are studded by stone chimneys with dentilled cornices. Although the row was built as a consistent-looking group, unsympathetic changes to individual houses have cumulatively undermined the unified appearance of 53-81 St Mary's Road by creating unwanted differences between neighbouring houses. Most chimneys lack pots and a small minority have been shortened or removed entirely, while in some cases the blue slates of the roof have been replaced with unsuitable material which break up the stretches of blue slate. The roof is interrupted by a mixture of traditional small lead-roofed gabled dormer windows, modern velux windows and unsuitable large modern box dormer windows, the large full width dormer to 53-55 being particularly unsuitable due to its size and the materials used. Other unsympathetic alterations to the terrace include the cleaning of the stonework at some of the houses, the painting of doorcases, cills and bay windows, and the replacement of the traditional door and window details with an array of unsuitable modern replacements.

35-49 St Mary's Road are a continuation of the same terrace and are a contemporary lower middle class development which steps gently down the street in two stages. The most striking features of this terrace are unfortunately the oversized modern dormer windows to most of the houses. They vary from the smaller gabled type to the larger box windows to large full width gabled dormers. These modern additions are mostly inappropriate in terms of their design, the materials used and the positioning of the dormer flush with the wall below, rather than set back into the roof. The houses all lack traditional chimney details. Below the roof, the gutters are carried by shaped brackets and at first floor there is a regular layout of plain window openings. Originally the only differences between the houses were at ground floor. Nos. 43-49 St Mary's Road have plain doorways and unusual box windows with tie jambs, a flat cornice roof with shaped ashlar blocks at either end. At 35-41 St Mary's Road the plain doorways and canted bay windows stand under a blue slate lean-to roof which is carried across the paired doorways by timber arches with drop finial that spring from imposts timber columns and timber imposts which emerge

from the mullions of the bay windows. A decorative wavy openwork timber bargeboard hangs from the underside of the roofs over the ground floor openings. None of the houses at 35-49 St Mary's Road retain traditional door or window details and the cleaning and painting of the stonework has harmed the integrity of the group.

At the end of this long terrace, **33 St Mary's Road** was built as a shop with two storeys of residential accommodation above and is contemporary with 35-49 St Mary's Road and has the same eaves band and gutter bracket detail. The slate roof is hipped and the stone chimneys have both been shortened. The windows to the upper floors are all plain and have unsuitable modern casement openings. The doorway to the shop is set into the face of the chamfer at the corner of the building. The doorway is separated from the large windows which flank it by hexagonal pilasters on plinths with a slender panel on each face of the shaft and modified Ionic capitals. The pilaster carry over all three shop openings a shallow panelled fascia surmounted by a deep moulded cornice hood. The fascia and cornice terminate in consoles which are topped by round pediments. The large shop windows have chamfered quoin jambs and below them are rebuilt or recently built stone stallrisers. Facing Oak Lane is a smaller shop window which has the same traditional features and details as the other two shop windows. It is a shame that such a well-detailed traditional shopfront is marred by the unpainted inappropriate metallic roller shutters to each opening. The housing of these roller shutters is concealed by inappropriate plastic box signs.



The modern shops at 40-44 Oak Lane are completely out of step with the conservation area in terms of materials, height, massing and shopfront details.

Uphill from St Mary's Road, the large modern single storey shop units at **40-44 Oak Lane** were perhaps built in the 1970s on the site of a tram depot near the end of the Manningham Tramline (other trams continued towards Shipley along Keighley Road). These buildings are completely out of keeping with the context provided by the historic fabric of the conservation area. They are made of brown and sandy coloured brick, the frontages are much too broad and low, the buildings lack pitched roofs, the flat steel and glass shopfronts are wholly modern in

character while the elevation to Oak Street is overwhelmed by the deep projecting full-width fascia signage to each shop. The brick and aluminium clad side and rear elevations present an ugly frontage to Sunderland Road. Across Oak Lane is another 20th century commercial building, **McCann's DIY Centre**. This brick and tile roofed 1-2 storey building is very basic in its appearance and is devoid of any features or details of interest.



8-24 Sunderland Road is a much altered terrace of affluent working class housing which has lost its unified character.

Sunderland Street is lined by two long terraces of houses which were erected c.1885-1895 for the more affluent members of the working class. The terraces are all stone built and have blue slate roofs and corniced stone chimneys. All of the houses are of a similar two bay layout, but each phase of construction differs in its detailing. **8-24 Sunderland Road** has copied ends to its roof with shaped kneelers below. The gutter is carried by paired brackets with an eaves band below. The plain first floor windows are linked by a projecting cill band and every other cill is carried by small brackets. The doors and their camber headed fanlights stand between ashlar pilaster jambs with projecting moulded impostes which carry a keyed and archivoluted stilted segmental arch over the fanlight. Each doorway alternates with a canted bay window with chamfered mullions and a deep blocking course over the cornice. **26-48 Sunderland Road** is a slightly later terrace with a slightly different, more decorative design. The timber guttering is carried by plain dentils with an eaves band below. The plain first floor windows are single and paired and have chamfered lintels. At first floor the plain doorways and canted bay windows with chamfered mullions stand under a lean-to slate roofs edged with decorative saw tooth bargeboards. In front of the paired doorways, the porch is supported by three imposted square timber columns to which timber spandrels are attached with a profile which creates a sort of ogee arch head to the opening. Across the street, **39-55 Sunderland Road** was the last part of the street to

be built. These houses differ from the rest in that their ground floors are elevated above street level by a basement level which rises above ground level and hence the doorway to each house is up a short flight of steps. At the top of the wall is a dentil course and eaves band. The first floor windows are plain. The first floor openings, namely a plain doorway and canted bay window with chamfered mullions and reveals, are surmounted by a lean-to slate roof which is carried by the bay windows only. **11-37 Sunderland Road** is similarly plain but has a flat fronted elevation with mullioned pair of thin round-headed windows and an archway over the semicircular fanlight which is surmounted by a moulded cornice hood at ground floor. **1-9 Sunderland Road** is the plainest group of houses along the street. Above the single and mullioned pairs of windows is an eaves band and dentil course. The traditional character and unified coherent appearance of the houses at Sunderland Road has been greatly undermined by the sheer number of unsympathetic alterations undertaken to most of the dwellings. The painting or cleaning of stonework and elevations, the insertion of a large variety of unsuitable modern doors and windows, the shortening or removal of chimneys, satellite dishes, new external pipe work and the construction of large box dormer windows which are flush with the wall below have all contributed to the poor appearance of the street in conservation terms.

48-60 Oak Lane is a stepped terrace of late 19th century shops with residential accommodation above. The traditional appearance of the row is all but negated by unsympathetic alterations including the shortening of chimneys, the construction of oversized full width modern style dormer windows, and the replacement of all of the traditional shopfront details with flat, bland metallic shopfronts with oversized fascias which dominate the front elevation of the row.

Athol Road is similar to Sunderland Road in that it is lined on both sides by basically decorated affluent working class and working class housing which was completed before 1893. **2-20 Athol Road** was working class housing. The lintels to the openings have saw tooth notches along their underside and all of the windows have projecting cills carried on plain corbels. The plain doorways are paired and are surmounted by squared fanlights. At the top of the rock-faced front elevation, plain timber bargeboards hang from the moulded timber gutters. Along the ridge of the slate roof there are regularly spaced corniced chimneys which all retain their full height and all but one have clay pots. Set into the pitch of the roof are the attractive traditional gabled timber dormer windows with decorative openwork bargeboards, apart from at nos. 8 to 10 where less attractive, larger modern dormer windows have

been built, but fortunately these windows are set back a similar distance from the gutter. No traditional door or window details remain and all houses have paint to their openings, while the whole front elevation to no. 18 has been painted.



The basic styling of working class housing, such as this terrace at Athol Road means that the loss of traditional door, window and dormer details can seriously impact the unified appearance of a row.

22-38 Athol Road is slightly more ornate. This terrace has a similar blue slate roof with stone chimneys along the ridge (most of which lack pots), but there are no dormer windows. The moulded timber gutters are carried by shaped dentils with an eaves band below. Below the plain first floor windows is a continuous hipped blue slate lean-to roof. This roof is carried by the ground floor canted bay windows with chamfered reveals and mullions and the square timber columns which frame the entrance to the porch. The doors and their rectangular fanlights stand in chamfered reveals with tie jambs. Set at the base of the bay windows are the window openings to the cellar. No traditional door or window details remain and the reveals to all openings have been painted and the rock-faced stone elevation at 36-38 has been painted. At the end of this long terrace along the eastern side of the street, **40-54 Athol Road** is a slightly taller terrace, which is very similar to 22-38 Athol Road, but here the roof over the ground floor openings is carried by the canted bay windows only. The appearance of this terrace is marred by the similar unsympathetic alterations as nos. 22-38, but in addition the roofline is disfigured by a number of very large box and gabled modern dormer windows which stand flush with the wall below and look completely out of place.

The western side of the street is lined with two long terraces of upper working class and lower middle class housing that was probably built contemporarily with those on the opposite side of the road. **1-41 Athol Road** form the southern terrace and are simply decorated two-storey stone

built dwellings set in mirrored pairs. The terrace stands under a continuous blue slate roof that is studded at regular intervals with corniced chimneystacks. The intrusion of an assortment of modern dormer windows and roof lights into this roof slope interrupts what would otherwise be a uniform roofscape. A coordinated approach to the design, size and finish of these structures would have greatly minimised their visual impact on the terrace. At first floor is a regular rhythm of simple stone headed openings and at ground floor the paired houses have canted bay windows over which is carried a blue slate roof that forms a veranda across the door openings. The veranda roofs are supported by timber columns surmounted by half arches with openwork spandrels.

At the northwestern end of the street, **73-87 Athol Road** is a terrace of eight lower middle class houses where the end houses break forward slightly and are gable fronted. Only the gable at 87 Athol Road retains the original ornate openwork timber bargeboards which are supported by a pair of shaped stone brackets to either side of the attic window. The remaining bargeboards are in a neglected state and elements are missing,



but without its bargeboards, no. 73 looks much plainer. The attic windows have hooded semicircular arched heads, while those at first floor are plain and squared. A hipped lean-to blue slate roof runs over the ground floor openings and continues along the terrace, however, nos. 85-87 are the only houses to retain the ornate timber openwork consisting of Japanoiserie style timber work with openwork spandrels (*left*) below which spring from an imposed timber column between the paired doorways and imposts which emerge from the mullions of the canted bay windows. The doors and their squared fanlights stand in chamfered ashlar reveals with tie jambs. No original door and window details remain along this terrace and the bay windows, doorcases, cills and lintels have all been painted. The appearance of 73-87 Athol Road is particularly damaged by the large full width modern box dormer windows to most of the middle properties. Their massing and materials are inappropriate.



Opposite the blocked entrance to Athol Road from Oak Lane, **89-101 Oak Lane** (above) is a visually pleasing 7 bay parade of seven shops built c.1900 which retain much of their traditional details and features. The parade has a hipped diminishing slate roof which steps down the hillside. Along the main ridge are three shared chimneys with an entablature decoration with a blank frieze. Nos. 89, 95 and 101 Oak Lane are gable fronted and the end shops break forward from the rest of the row. The roofs overhang the eaves and are fronted by timber bargeboards below the moulded timber gutters. The bargeboards are decorated to simulate an entablature with regularly spaced 'dentils' to the 'frieze'. The windows set into the three front gables have keyed ashlar arch heads. At first floor the tall mullioned pairs of windows have chamfered lintels and step down the slope at regular intervals. The shopfronts step downhill in a similar fashion. The shops at either end of the parade terminate in imposted ashlar pilasters, but the shops at 91-99 are separated by ashlar pilasters topped by paired grooved timber consoles which carry a timber panel surmounted by a timber pediment. The consoles and timberwork above them are linked by the lead-topped timber cornice which surmounts the shallow timber fascia to each shop. Below each fascia is a shallow strip of ornate vents below which are the slender timber mullioned shop windows with fixed transoms with a distinctive arrangement of margin lights around each transom to form an eye-catching geometric pattern. Below the cill to each of the shop windows are timber stallrisers, those to 101 are mock-panelled. 95 Oak Lane (which incorporates 97-99 as a single shop with only one entrance) is the only shop in the central group to have a traditional recessed doorway with an identical transom to those found over the shop windows. 91-93 Oak Lane do not have traditional fascia signs, windows, doorways or stallrisers and have instead modern plastic signage and flat modern steel and glass or plastic and glass frontages which have none of the distinctiveness of the traditional shopfronts in the parade and create an unwanted interruption to the ground floor openings. The entrances to the end shops are

recessed in the corner of the building. The doors are traditional and complement the architecture of the building. At the bottom of the doors is a shallow panel and above this is a large element of glazing with the same margin lights as the transoms to the shop windows. The bottoms of these areas of glazing are level with the bottoms of the shop windows and their tops are just below the transoms over the shop windows, so the door is in effect another shop window. The fascia continues over these recessed corner doorways and is carried by a pair of arches with panelled spandrels which merge at the corner and terminate in a ball shaped drop finial.

103-131 Oak Lane is contemporary with nos. 89-101 and is essentially a repetition of nos. 89-101 on a larger scale, with 15 single bay shops forming a parade where the central shop is gabled and the end shops break forward and are gabled. This parade has the same entablatured stone chimneys and overhanging slate roofs as 89-101 Oak Lane, but here the roofline is disrupted by a number of large full width modern box and gabled dormer windows which harm the visual appearance of the parade. Beneath the moulded timber gutters are bargeboards with raised timber panels with chamfered edges. 107 Oak Lane retains a traditional gabled dormer with shaped timber brackets supporting the overhanging roof, and shaped bargeboards. At first floor, it appears that the original window detail was a single plain window, but over the course of the first half of the 20th century these were replaced at most of the shops by canted oriels. Their differences add interest to the street scene, but unfortunately most have been unsympathetically modernised and in most cases lack the original glazing, although some retain stained and leaded glass. The oriels have a mixture of flat, domed and pitched roofs with materials ranging from felt to lead to blue slates.

At the bottom of the parade, the slightly projecting **103 Oak Lane** has chamfered corners at ground and first floor. At first floor windows are set in the narrow face of the chamfers and at ground floor the shop doorway to 103 is set into the chamfer, but the other chamfer is concealed by the projecting shopfront of **105 Oak Lane** which has been joined to 103 to form a single shop. During the survey undertaken in preparing this assessment, the traditional timber shopfront to 103-105 Oak Lane which was installed with the aid of funds from Bradford Council in 1990 has



been completely torn away without planning permission or conservation area consent, exposing the red brick innards of the building. Next door, the Council-funded timber shopfront at **107 Oak Lane** has been replaced by a flat steel and glass modern shopfront with a different layout of openings and a modern plastic fascia sign which is much too large for this building and spoils the appearance of the parade. At **109 Oak Lane**, an old traditional recessed doorway, slender mullioned timber shop windows and timber cornice are still in place, but the stallrisers, pilaster and fascia are concealed by timber cladding and a timber fascia sign which is out of proportion with the shopfront.

The adjacent **111 Oak Lane** is the only shop in the row to retain a complete traditional timber shopfront which dates from at least the early 20th century (*right*). The doorway is recessed from the street and the large three-over-one pane shop window appears to have had a sash opening. Below the shop windows are timber stallrisers and the timber mullions which flank the main window have turned elements which carry slender consoles which carry the corniced timber fascia. To the right of the doorway is a timber upright which probably separated the doorway of 111 Oak Lane from the doorway of **113 Oak Lane** when the doorways used to be paired. The shopfront of this latter shop was built with assistance from Bradford Council in 1990 and has the same distinctive door and transom details as 89-101 Oak Lane which were re-fronted as part of the same grants scheme. The door is slightly recessed and the shop windows are separated by slender timber mullions. Below the shop windows the stallrisers have mock panelling. The shopfront is flanked by imposted timber pilasters which carry pedimented consoles which frame quite a deep timber fascia which lacks a cornice.



115-117 Oak Lane were re-fronted as part of the same scheme and the only differences in their detailing is that the doorway is recessed in a traditional manner, the astragal glazing to the transoms over the door and windows is different, the slender timber mullions between the shop windows are turned and the fascias are slightly shallower and have cornices. As a group, 111-117 Oak Lane present the most consistent traditional collection of shopfronts along this parade. The rest of the parade is made up by 119-131 Oak Lane and these shops are all modern and disjointed in their appearance. The remaining timber cornice and fascia details are mostly concealed or overwhelmed by oversized plastic box signs, while the occasional mock panelled pilaster is lost among the flat modern timber and glass shopfronts which have none of the finer detailing and character of the traditional shopfronts in the row. The doors are all modern and some of the shops have their frontages concealed by ugly roller shutters. 131 Oak Lane retains the most traditional details out of this modernised group, namely a timber cornice, and gabled timber consoles, but the flat modern timber openings of the shopfront stand under the large boxes which house roller shutters.



Top of Next Column:

113-117 Oak Lane have traditional shopfront details which were reinstated with assistance from Bradford Council in 1990.

118-135 Oak Lane. The disjointed appearance of the modern shopfronts, signage and glazing has marred the appearance of this parade.

Attached to the end of the parade of shops, **135 Oak Lane** was probably built just before nos. 103-131. It has a hipped slate roof (with an unsuitable modern box dormer window), corniced chimney and the same moulded gutter and timber bargeboard details as the rest of the row. The corner of the building is chamfered and the face of the chamfer is crowned by a Dutch gable-style parapet. Below this, at first floor level is a row of three lights which is presently blocked by some of the excessive signage on this building. In place of the central light is a tablet which is decorated with a number of fielded panels, the central one of which is incised 1892, the year the shop was built. Above the lintel over the tablet is a scallop decoration. The drip mould over the windows to either side is carried over the scallop. The other first floor windows are a mixture of single and mullioned pairs of single pane timber sash windows with chamfered lintels. The traditional timber shopfront was installed in 1990 with assistance from Bradford Council and replaced a modern style flat frontage which was clad in tiles and had aluminium openings. The shopfront is topped by a shallow fascia with a moulded cornice and the bays are divided by timber pilasters to which inappropriate plastic box signs have been attached, while paradoxically the fascia is completely devoid of signage. The timber mullioned shop windows lack transoms and below them the stallriser have mock panelling. Above each door and window opening are the boxes which house the unpainted metallic roller shutters. The appearance of this building is marred by the excessive and inappropriate signage to the ground and first floors and other alterations and additions which have chipped away at the traditional character of the shopfront.

On the corner of **Leamington Street** is **no. 2**, a shop attached to the end terrace house no. 4. The large shop window to the ground floor faces out onto Oak Avenue and to the entrance is set in a chamfered corner of the building between Leamington Street and the main road. The building is plainly decorated with an irregular fenestration of ashlar headed windows. The ground floor frontage lacks its original shop window details and now had a simple opening with modern illuminated sign and large canopy extending across the pavement.

Leamington Street is another long street which is closely bounded on both sides by long terraces of houses built for the affluent working classes. The sections of each terrace were built at different times or by different builders in the 1890s and hence there are variations in terms of architecture along the lengthy roadside frontages. **4-24 Leamington Street** is a row of paired terraced houses with a slate roof and full height corniced stone chimneys. The moulded gutters are carried by paired plain

brackets and the single first floor windows are plain. To either side of the paired plain transomed doorways is a canted bay window with chamfered reveals. Each pair of bay windows carried a hipped slate roof which extends over the doorways as a porch carried by square timber columns and plain open spandrels which form an ogee arch opening in front of the doors. The roofs over the ground floor openings have moulded gutters and decorative triangular timber bargeboards. **26-40 Leamington Street** is more Victorian in character and is a taller terrace with gabled end houses which break forward from the rest of the row. The H-plan roof is clad in slates and is studded by tall chimneys with a plain entablature. The copings to the gables are supported by shaped kneelers and their overhang over the front elevation is supported by shaped brackets. The houses in between the gables are topped by shaped dentils and an eaves band. Along the ground floor there are regularly spaced canted bay windows with parapets over the cornices. At the end houses the bay windows rise to two storeys. The first floor windows and the attic windows set into the gables are all surmounted by projecting moulded cornices which are carried by elongated scroll brackets, which are details which are usually found over doors rather than windows.

44-66 Leamington Street is another terrace where the end houses break forward and are gabled, but here the style is less Victorian and leans more towards Arts and Crafts due to the overhang of the steeply pitch slate roofs and the use of bargeboards. The tall stone chimneys are corniced but the inappropriately large and modern dormer windows to most of the properties ruin the appearance of the terrace's roofline, particularly those which are flush with the wall below.

68-84 Leamington Street are a terrace of simple working class houses that are similar in decoration, design and form to those at the southern end of the street though are without the tall gable detail to the end and middle properties in the terrace. The row shares a regular rhythm of window openings to first floor that excepting the end property (no. 84), which has a canted bay window to ground and first floor, are simple ashlar headed windows. The doorways are set in raised pilasters beneath a deep entablature and shallow cornice.

17-71 Leamington Street is a long terrace of workers' housing which unusually has ground floor openings which are elevated above street level, for the houses stand on a raised basement storey and the front doors are accessed via a short flight of steps. The terrace has slate roofs; most of the chimneys retain their full height, cornice details and clay pots; and the walls are topped by an entablature with modillion dentils brackets which

carry a stone gutter shelf. The plain single first floor windows have chamfered cills and lintels. The plain doorways and their rectangular transoms stand under vernacular revival style hoodmoulds. These doorways alternate with pairs of narrow mullioned windows, but most of the mullions have been removed and the original sash openings replaced with a variety of modern style glazing. The uniform appearance of the terrace is further undermined by modern door details, the painting of stonework, satellite dishes and dormer windows which are placed too near the front of the elevation.



At the end of the terrace, **15 Leamington Street** (above) was built as a corner Co-op branch and is dated 1892, which is the probable date of construction for the rest of the terrace, which was built by the *Bradford Provident Industrial Society* to provide good quality housing for working class and lower middle class families. **Victor Terrace** and **Victor Street** were also developed by the Society (Sheeran, 2005). The shop, which is now empty, has restored traditional shopfront details such as panelled pilasters and stallrisers and a shallow fascia surmounted by a moulded cornice. Sadly, the openings are concealed by boards and a rather ugly unpainted metallic roller shutter. The chamfered corner of the shop has pilaster quoins which carry a pediment. The central bay to the Leamington Street elevation is surmounted by a



pedimented Dutch gable with a moulded panel

which is inscribed *B.P.I.L.^D*. The frieze below is blank and is inscribed *BRANCH N°30*. The windows below are separated by a colonette shaft and have architraved square heads which spring from moulded imposts.

Victor Street was originally lined with houses built exclusively for the working classes, no doubt textile workers at Manningham Mills. The street was once lined by two long terraces, but the 'through back' houses at 1-87 Victor Street (which were probably identical to those at Victor Terrace) were demolished in the 20th century, leaving a long open space along one side of the street. Unlike the terraces described so far where there are variations along the row, the long terrace at **4-64 Victor Street** is consistently detailed, with only nos. 4-10 having slightly different details. The long slate roof is studded along its ridgeline by cornice stone chimneys, half of which have been reduced in height and lack the cornice detail. The gutters are carried by modillion brackets with an eaves band below. The doors and windows are plain and the only decoration is to the cornice hoods over the doors which are carried on brackets. 4-10 have canted bay windows at ground floor which are topped by a lean-to slate roof which extends over the plain doorways. Unsympathetic alterations and modernisations such as the replacement of the roof slates with a different material, the construction of large modern box dormer windows (particularly those which are flush with the wall below), the shortening of the chimneys, the cleaning of stonework, the painting of stonework and the insertion of modern style and material door and window details have all given what is a very uniform row a disjointed appearance.

89-107 Victor Street (below, top of next page) is a slightly more stylised terrace constructed of rock-faced sandstone with a slate roof. The stone chimneys are corniced and spaced plain brackets carry the guttering. The plain windows all have projecting cills which are carried on shaped corbels, while the plain transomed doorways are surmounted by a vernacular style hoodmould. The traditional and coherent appearance of this terrace has been undermined by the same alterations as listed for 4-64 Victor Street. To the west of 89 Victor Street is the 1980s buff brick **Millan Centre** with a shallow hipped roof, timber cladding and few window openings.

The streets nearest Manningham Mills are lined with long terraces of millworkers' houses such as this one at Victor Street. Even from this distance it can be seen how alterations to individual houses can create unwanted differences along the row.



At the corner with Oak Lane, **4 Victor Terrace** was probably a corner shop for a time but is now used as an office. The doorway, which is set into the ground floor chamfer of the building, and the windows to either side have been replaced with modern metallic openings surrounded by the housing of roller shutters. The stallrisers, steps to the door and position of the fascia are all clad in orange tiles. Over this shopfront are long deep continuous modern fascia signs. The shopfront, security measures and signage are all completely inappropriate in a historic urban area like Manningham.

Victor Terrace is a long street lined with 'through back' terraced housing with a row of through houses at nos. 76-88 which were built c.1885-1890. The back-to-back houses at 6-72 and 1-63 Victor Terrace are all of the same basic 2 bay design with a central doorway, a tunnel running through the terrace between the sculleries of neighbouring houses and chimneys topping the walls over the tunnels and along the ridge line. All of the houses are built of sandstone with slate roofs, but there are slight variations in the design and massing of the houses due to different phases of construction. These differences are limited to the detailing along the wall tops, the doorcase and hood and the cornice detail of the chimneys hence the terraces appear to be identical at first glance. The houses which do not face onto the street (i.e. those houses accessed through the tunnels) have a much plainer appearance than the houses facing the street. Very few (if any) traditional sash windows or panelled timber doors remain in place along Victor Terrace, which undermines its traditional uniformity. The cleaning of stonework, the painting of reveals and door hoods are also negative factors. The elevations have been disfigured in places by the insertion of external pipe work, the complete or partial demolition of the stone chimneys (particularly those over the tunnels) and those dormer windows which have a shape, massing and positioning which means they appear too prominently in vistas looking along the street.

At **6-32 Victor Terrace** the doors are surmounted by cornice hoods and a blank frieze on scroll brackets. Along the top of the wall is a moulded cornice gutter shelf and the chimneys have a cornice with small modillion dentils below. The lintels over the tunnels are carried on large shaped stone brackets. Along the roof there is a variety of traditional and modern dormer windows, all with modern glazing and well recessed from the front wall. These are generally of an appropriate scale and the tall squared single light dormers which are on a number of houses might be an original detail. The taller **34-72 Victor Terrace** are similar, the key differences being the wall top which has an architrave, plain dentilled frieze and a plain cornice gutter shelf; and the door hoods are without friezes. These houses also have a number of dormer windows but some of these are too large and/or too close to the front of the building and are thus inappropriate. Some houses have small gabled timber dormers which might well be an original detail.

Across the street, **73 Victor Terrace** is another through terraced house. At cellar level there used to be a small shop which has a semi circular arched doorhead and a large window with a corniced fascia carried by large brackets. The back-to-back houses at **1-71 Victor Terrace** are similar to those across the street. The main differences are the cornice and stone string to the chimneys, eaves band and modillion brackets along the wall top, and chamfered lintels and projecting cills on shaped corbels. The tunnel entrances have chamfered lintels carried on shaped stone brackets. Over the camber headed doorways are keyed and imposted architraved stilted segmental arch hoods. This terrace was built without dormer windows and a number of modern dormer windows of varying suitability and character have been added to a minority of the houses.



Basically detailed back-to-back houses on the west side of Victor Terrace. The unusual arrangement of the chimneys means the skyline of this terrace is particularly important.



This row of shops at the top of Oak Lane would have a much more unified and coherent appearance if traditional shopfronts and glazing were reinstated

76-86 Oak Lane and 96 Heaton Road is a short parade of shops which were built as one c.1885. The row steps downhill and has chamfered corners facing onto Oak Lane. Along the ridge of the blue slate roofs are stone chimneys with clay pots and a moulded cornice, of which three of the five retain their original height and detailing. The pitch of the roofs is interrupted by wide modern box dormer windows which are out of proportion with the rest of the openings on the row and are mostly set too close to the front of the building, making them particularly prominent. At 96 Heaton Road the narrow face of the chamfer is topped by a gabled stone dormer window with a keyed arched window opening. To the immediate right of this dormer is an ornately carved and shaped kneeler and an eaves band and shaped dentils which top the front wall of the parade. The plain first floor windows all have unsuitable modern glazing and are linked by an ashlar cill band and an identical band which links the lintels. The smooth ashlar contrasts with the rock-faced stone of the walls. At ground floor all of the shopfronts are modernised and form a disjointed, visually poor frontage. 78 Oak Lane has the most traditional features, namely a transomed recessed doorway, transomed timber shop window, pilasters, consoles and a cornice with a missing fascia below. The rest of the parade manages no more traditional details than a few pilasters, a couple of consoles and the odd cornice as the flat steel and glass openings and deep, wide fascia signs dominate.



49-53 Victor Road/182 Heaton Road. The finer detailing and balanced system of proportioning of the traditional shopfronts on the right hand side of this photo contrast with the modern shopfront details on the left.

Passing the site of the demolished back-to-back houses which once lined Heaton Road opposite Manningham Mills, **39-53 Victor Road and 182 Heaton Road** is a row of shops and houses which steps down the hillside. When approaching the terrace from any direction, the most striking things are the traditional timber shopfronts at the corners, namely at 39 Victor Road and 53 Victor Road and 182 Heaton Road. These shopfronts were built with assistance from Bradford Council c.1990. Common features to all of the shops are timber cornices over the fascia which are carried by paired consoles with panelled pilasters on plinths below. The timber mullioned shopfronts at the top of the row have panelled stallrisers, while the timber shop windows at 39 Victor Road are transomed. The doors at 53 Victor Road and 182 Heaton Road have low panels surmounted by a large area of glazing with distinctive margin lights. The glazing on these doors is level with the shop windows. The shops at 45-51 Victor Road are much plainer by comparison as they lack much of their traditional detailing. 51 retains a recessed doorway and timber shop window, while 45 has pedimented consoles and a corniced fascia flanked by pilasters, but on the whole these shopfronts are flat and modern in character, particularly the plastic frontage and deep fascia to 47 and the large metallic front window and deep modern style fascia which rises to first floor cill level at 49. These shopfronts undermine the historic qualities of the terrace, which are also harmed by the painted elevations to 39 (*below*), 45 and 47. The houses at 41-43 Victor Road have canted bay windows and veranda style porches carried by timber columns with plain bargeboards along the edge of the slate lean-to roof. The upper floors are plain and lack traditional glazing and the walls are topped by and eaves band and shaped gutter brackets. Stone chimneys with moulded cornices protrude from the blue slate roofs.



Further downhill, **31-37 Victor Road** is a short row of lower middle class or possible affluent working class houses which were probably built in the 1880s. To each house there is a full height canted bay window with chamfered cills and an arched chamfer to the lintels at ground floor. From the central pitch of the hipped slate roof over each bay window a gabled stone dormer window with copings and saddlestone emerges. The window openings in these unusually positioned dormers are semi-

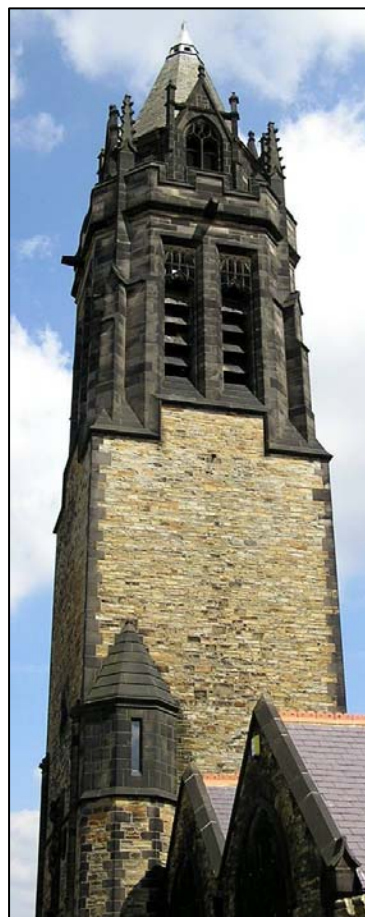
circular headed. At 35 Victor Road the dormer and hipped roof over the bay window has been removed entirely and an inappropriately wide and forward full width dormer window projects from the pitch of the main roof of the row and is detrimental to the group value of the houses. The diminishing hipped slate roof of the terrace has at its ridge two of the four stone chimneys with an entablature detail. The walls are topped by a similar entablature with cornice stone gutter shelves carried by shaped dentils with an architrave below. The doors and their large squared fanlights are set between imposed pilasters which carry an architraved stilted segmental arch, above which is a moulded cornice hood and blocking course. The houses lack traditional door and window detail, but most of the stonework is bare, meaning these houses have lost only some of their historic and unified character.

At the foot of the terrace, **29 Victor Road (Victor Lodge)** is built in a contrasting Old English style popularised c.1900-20 by architects such as Norman Shaw, Voysey and Lutyens, although confusingly a house with an identical plan appears on this site on the 1893 Ordnance Survey. The house differs from the rest of the conservation area in terms of its materials; the roof is clad in green Westmorland slate while the walls are made of snecked sandstone and ironstone of different hues. It appears that this building was the Vicarage to the nearby St Luke's Church which is made of similarly coloured snecked stone. It is unclear whether this house was designed by the architects of the Church and its Sunday school, TH and F Healey, but it would appear probable. This house ceased to be used as a Vicarage when a new Vicarage was built at 1 Selborne Grove. At the corner of the building and further uphill are full height canted bay windows with continuous ashlar lintels and shared chamfered ashlar cills. These bay windows are topped by gables with mock timber framing and plain white bargeboards to the overhanging roofs. Between these gables are two dormer windows with overhanging eaves, which are a typical detail of the Old English style (as is the mock timber framing). At first floor there is a three light transomed window with a chamfer to the horizontal mullion and cill, the rest of the windows are plain. The doorway is set in a gabled porch which matches the gables over the bay windows. To one side of the gable is a veranda porch with a lean to Westmorland slate roof supported by attractively turned timber columns which rise from a coped wall which is topped by a shallow timber balustrade. All of the chimneys of this characterful house have been shortened and the original glazing, which no doubt consisted of one-off ornate stained and leaded glass, have been replaced by plain, out of keeping modern casement windows.



The snecked masonry, dormer windows and timber framing to the gables of 39 Victor Road are the features of an early Old English style house. Note how this 'free' style contrasts with the more formal Victorian style architecture of the neighbouring houses.

Across Victor Street from Victor Lodge is the Grade II Listed **St Luke's Church** which is now longer an Anglican Church and is occupied by *The Church of God of Prophecy*. The church was built in 1880-1 to the designs of TH and F Healey, who had succeeded their father, Thomas Healey of Mallinson and Healey as the district's most important ecclesiastical architects. Like Victor Lodge, the church is built from snecked sandstone and gritstone with ashlar sandstone dressings. The roofs are clad in blue slate with crested open orange-red clay ridge tiles.

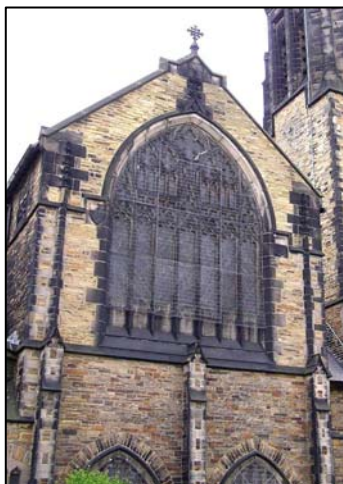


The most immediately striking element of the church is the virtually freestanding square campanile tower (*left*). The tower stands on an ashlar block base with a moulded profile and is made of snecked sandstone and ironstone with ashlar quoins at the angles. A canted tower with a steeply pitch hipped ashlar stone roof protrudes from the northern side of the tower. Above a drip mould, the tower becomes broached and rises as an octagonal ashlar belfry with four buttressed faces and four faces with chamfered bell openings with ornate panelled tracery at the top. The belfry is topped by a embattlemented ashlar

parapet with waterspouts projecting from the stone string at its base. Behind the parapet, the base of the octagonal spire has four faces with lucarnes with mullioned ogee arch openings with tracery above and a ball finial saddlestone and four sides with pairs of crocketed pinnacles. From here the octagonal grey slate roof rises to a point. At the foot of the tower is a pointed arch double doorway with vertical board doors and ornate ironwork attached to the hinges. This doorway stands in richly moulded multi-jamb hooded reveals with regularly spaced relief carvings of flower heads at the centre of the mouldings. At its apex the hood over this doorway splits into two and forms an pointed ogee arch shape, the apex of which bursts into a flourish of foliage which forms the underside of a niche containing a statue of St Luke. The niche has an ogee arched head and is flanked by slender colonettes which carry a small canopy with a saddlestone finial and finials over the colonettes. The statue and niche are flanked by two relief carved ashlar crests and are surmounted by an ashlar dripmould.

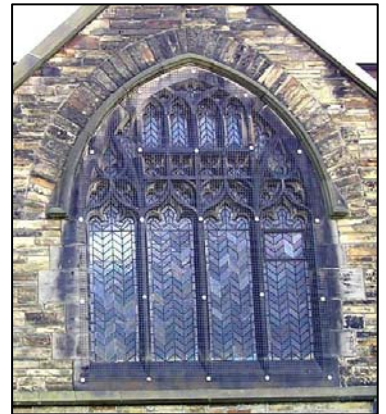
The architecture of St Luke's Church is of particular note because its design, particularly that of the tracery, anticipates the Arts and Crafts or 'free' style which would come into prominence in the 1890s. The architecture of the church is generally gothic revival with perpendicular detailing to some windows. Gothic architecture was more or less the standard style of Anglican churches built in the region during the Victorian era, therefore these early signs of a different style beginning to emerge add to the architectural interest of St Luke's.

The nave of the church is the next highest structure and its long sides contain 7 bays which each contain five squat ogee arched mullioned lights with tracery above. The nave terminates in triangular coped gables with raised kneelers and a snowflake-like cross finial to the saddlestone. The quoined gables are supported by three buttresses which flank two large squared windows which contain three ogee arch lights with gothic/perpendicular style tracery above which is topped by a row of six smaller ogee headed lights. Above the windows and below the apex of the gable is a hooded rose window with heavy cusped tracery. At the eastern gable (left) the three buttresses separate two hooded vousoired traceried Gothic arch windows. Above these is a large pointed arch



window with a crocketed ogee arch hood. The window is set in chamfered ashlar reveals of which the jambs are quoined. The window contains seven ogee arch lancets surmounted by tracery with smaller ogee arched lancets and quatrefoils.

The nave is flanked by aisles with lean-to roofs with coped gable ends, kneelers and angled buttresses at the corners. At the gables of the aisles are hooded squat pointed arch windows with traceried lights. The transepts emerge from the aisles at a right angle and have similarly treated gables and traceried pointed arch openings, the glazing of which, like the rest of the church windows, is leaded in a herringbone pattern (right). The gable-fronted porch which contains the main entrance to the church projects from the northern aisle. It has shaped copings and a cusped cross finial to its saddlestone. Between the angled buttresses at the corners is the main doorway which is a broad pointed archway. The timber vertical board doors are recessed in richly moulded hooded chamfered reveals with relief carvings of flower heads forming one of the layers. The gable wall of the porch has been vigorously stone cleaned to a near white colour, as have the gateposts in front of it (this is perhaps something to do with the liturgy of the church's current occupiers) which contrasts strongly with the darkened sandstone ashlar and 'bricks' of the rest of the building.



Between the angled buttresses at the corners is the main doorway which is a broad pointed archway. The timber vertical board doors are recessed in richly moulded hooded chamfered reveals with relief carvings of flower heads forming one of the layers. The gable wall of the porch has been vigorously stone cleaned to a near white colour, as have the gateposts in front of it (this is perhaps something to do with the liturgy of the church's current occupiers) which contrasts strongly with the darkened sandstone ashlar and 'bricks' of the rest of the building.



The Jamia Islamia Mosque (Grade II Listed) was built as the Sunday school to St Luke's Church and shares its Gothic revival/Arts and Crafts detailing. The recent extension is between the hipped and gabled roofs along the side elevation.

The adjacent former Sunday school to St Luke's Church is also in religious use and is now the **Jamia Islamia Mosque** and **Ashiana Day Centre**.

The building is contemporary with the church, was designed by TH and F Healey and is also Grade II Listed. The former Sunday school is made of the same snecked sandstone and ironstone as the church and has a blue slate roof with open crested red clay tiles to the ridges. The building originally had an H-plan with a gabled two-storey frontage to Victor Street and a lower two-storey frontage down the hill facing onto Leamington Street. The building has been sensitively extended within the last few years, with the new addition standing between the wings at either end of the original H-plan. The elevation facing onto Victor Street consists of a two-storey gabled element flanked by two single storey wings, one gabled, the other hipped roofed. The main gable has broad ashlar copings, saddlestone and shaped kneelers. Below the apex is a broad hooded and voussoired pointed arch window with a chamfered cill and chamfered quoin jambs. The window contains perpendicular style lights with double chamfered mullions and ogee arches to the upper lights with freely handled tracery above. Below the arched window are two rows of double chamfer mullion lights set in chamfered reveals with quoined jambs. The central pairs of lights are surmounted by transoms with hoodmoulds. These windows are joined to the similar lights on this elevation by a moulded cill band which is carried across the broad semi circular arched portal at the right hand side of the elevation as a hoodmould. This portal has richly moulded and chamfered ashlar reveals. To its side, the hipped roofed wing contains a row of four double chamfer mullion lights. At the opposite end of the elevation, but rising to the same height due to the topography, is a two storey gabled wing with a four over four double chamfer mullion window at first floor with transoms over the central pair of upper lights. This window is surmounted by hoodmoulds and is set in chamfered reveals with quoined jambs. The recent extension to the building stands between these two wings and is fronted by the sandstone and ironstone wall which originally sat further back between the two wings, complete with the original transomed double chamfer mullioned windows in chamfered ashlar reveals. The extent of the elevation is shown by the position of the shallower pitch of the blue slate roof. The 4 bay elevation facing onto Leamington Street stands below a gambrel roof formed by the higher gable end of the main body of the building. The left hand bay is gabled. At first floor are three transomed double chamfer mullion lights and at ground floor is a hooded voussoired pointed arch doorway with richly moulded ashlar reveals. To the right of this doorway are three broad pointed arch windows with two courses of voussoirs. These unusual windows have unsuitable modern glazing. At first floor are corresponding rows and a pair of double chamfer mullion lights set in chamfered reveals.



This terrace at 15-27 Victor Road has undergone a number of relatively minor alterations which have cumulatively undermined their group value.

Returning to Victor Road and continuing downhill, **15-27 Victor Road** is a terrace of middle class housing which was built as one in the 1880s. The terrace has a regular rhythm of openings and features. To each house there is a lead-roofed two storey canted bay window. Unfortunately most of these windows have modern glazing with other unsympathetic modernisations which have removed the unusual iron colonettes along the gable of the bay windows, and the pairs of square panels set into each face of the bay window between ground and first floors, as seen at nos. 15-17. No. 21 is the only house to retain the open timber bargeboard detail below the roof of the bay window. Above the bay windows at 17-25 is a gabled dormer window with few houses retaining the original timber bargeboard detail to the edge of the overhanging roof. These windows are set in the lower pitch of the mansard roof of the terrace. The roof overhangs and at some of the houses the original open timber bargeboard detail remains. At 25 Victor Road the original dormer has been replaced by a box dormer, while at 19 a small box dormer has been inserted next to the original one. In between the bay windows are mullioned pairs of first floor windows with chamfered cills and at ground floor, paired doorways. These doorways are transomed and are recessed in ashlar reveals with chamfered tie jambs and a chamfered shouldered lintel surmounted by a vernacular style hoodmould. The doors and fanlights are all modern and most of the doorcases have been painted. Over the doorways at 15-17 Victor Road is a shared lean-to roofed porch which is fronted by an openwork bargeboard and is carried by three ornately carved openwork timber brackets. The end houses, nos. 15 and 27 are gable fronted and the attic storey is contained within the gable. These windows are single lights with ashlar cambered heads and a vernacular style hoodmould. The overhanging roof to the gables is carried on plain timber brackets and are fronted by plain timber bargeboards. At no. 27 there is an unusual lean-to slate-roofed porch which appears to be an original

detail. The openings of the porch are all modern and plain and all that remains of the original decoration is the ornate timber openwork over the openings which matches the carving to the porches at 15-17 Victor Lane, which are the only houses to retain much of their traditional appearance.

Further along, **56-60 Athol Road, 3 Victor Road** and **17 Selborne Grove** are two pairs of tile-roofed, render-and-red-brick semi-detached houses which are identical to those built by local authorities all over England in the 1950s. Much like their counterparts, these houses have all been modernised and lack their original details. The adjacent **11 Selborne Grove** is a three storey block of flats which have been built in the last 15 years. This building pays little regard to the high standard of architecture set by the historic buildings of the conservation area and has a very basic 'toy town' appearance due to its simple rectangular plan, basic pitched roof and sparse detailing. The tile roof is edge by shallow modern style bargeboards and to the rear pitch is an ugly congregation of flues in lieu of a chimney. The large window voids follow no system of proportioning and have large lintels and shallow sills. The windows themselves are mock-sash casements with rounded heads. At ground floor is a gabled porch with mock timber framing and bargeboards over the uPVC door and lights which is a misguided attempt at trying to make this new building acknowledge the Arts and Crafts Style villas it adjoins. This 'motif' is repeated in a slightly projecting gabled window above which is carried on shaped brackets.

The villas along the western side of Selborne Grove were built c.1900 on undeveloped land. **7-9 Selborne Grove** is a semi-detached pair of villas which have an architectural style which attempts to marry the Italianate style common popular between 1950 and 1870 with the prevailing Arts and Crafts sensibilities of the day. The villas have a symmetrical 4 bay elevation with the end bays breaking forward under gabled roofs. The roofs of these gables overhang the wall and are fronted by plain timber bargeboards and a plain timber framework, with that to no. 7 incomplete. The sections of wall in between are topped by timber gutters with plain bargeboards below them. The end bays contain broad canted bay windows which are topped by entablature with an architrave which is formed by the linked lintels of the lights. At first floor are mullioned pairs of tall windows with corniced lintels. The projecting end bays are linked by the large timber and glass porches to each house which break forward even further. These porches have been modernised and are so greatly different in their construction and appearance that it is difficult to discern what the original porches might have looked like. The modern doors and

windows to the houses also mars their appearance. Above the porches are two tall semi circular headed openings with keystones and archivolts ashlar arches. These appear to be the stairlights, but only the opening to no. 7 retains some of the original Arts and Crafts style leaded and stained glass. Above this, and projecting from the roof, are two gabled dormer windows with modern glazing. The dormer at no. 7 retains the bargeboard and timber framework detail which matches those found on the larger gables.

Next-door, the contemporary **3-5 Selborne Grove** was built in a more accomplished Arts and Crafts style. The houses share a hipped slate roof with red clay ridge tiles which are open crested along the main ridge and terminate in small finials. The central pair of bays of the 4 bay front elevation break forward under a gabled roof and incorporate an attic storey. This large gable has an overhanging roof with shaped bargeboards which are attached to a turned finial (which is incomplete) and drop finial which is carried by a shaped stone bracket. The single attic windows are set in ashlar surrounds and are linked by a cill band. At first floor there are mullioned pairs of windows in ashlar surrounds which are linked by a moulded band between the lintels. The lintels are surmounted by unusual elongated pediments with concave curved sides which rise to support the timber brackets which help to carry the overhanging roof. Below the cills of these first floor windows is a lean-to red clay tile roof over the canted bay windows at ground floor. The glass roofed verandas over the doors to each house have been altered, with some of this original timber details removed.



The Arts and Crafts style 1 Selborne Grove (key unlisted building) was built c.1900 as the new vicarage to St Luke's Church.

At the end of the western side of Selborne Grove is one of the few detached houses in the conservation area. This house at **1 Selborne Grove** probably replaced Victor Lodge as the vicarage to St Luke's Church when it was built c.1900. The house has

blue slate roofs with plain red clay ridge tiles. The chimneys have a moulded ashlar cornice and moulded ashlar stone strings. Along the Selborne Terrace elevation are three gables with overhanging roofs and plain timber bargeboards. The gables below are rendered, but it is probable that there was once mock timber framing here also (indeed, the house might have been made plainer in its appearance during the 20th century and might have had decorative ridge tiles, and openwork bargeboards, but is still an interesting Arts and Crafts style villa). Below each gable are transomed timber mullion lights with moulded cills and moulded cornice lintels. Above the gables and recessed from the elevation is an attic storey contained within its own hipped roof. At either end of this roof timber dormer lights are discretely positioned under the brackets carrying the roof. To the Selborne Grove elevation is another gable, this one retains the mock timber framing. Between the first and ground floors is an ashlar dripmould which forms a cornice to the canted bays windows which are found on three of the house's elevations. This dripmould also forms the cornice to the doorcase which is situated in the central bay which faces Selborne Terrace. This cornice is carried by carved brackets between which a panelled capping runs. Set within the ashlar doorcase is a richly moulded pointed arch doorway which frames the door and fanlight. This gothic detail helps to visually link St Luke's Church and its Vicarage and is the only non-Arts and Crafts detail at 1 Selborne Grove. The ground floor windows which are not bay windows are set in ashlar reveals with quoined jambs.



2-12 Selborne Grove would be a uniform row of houses if it wasn't for the cleaning of some of the stonework, the use of different roofing materials and the modernisation of the porches.

Across the street, the houses at **2-12 Selborne Grove** were built at around the same time as a uniform, symmetrical group in a Gothic revival style which is typical for the area in the 1860s and 1870s. These houses would be key unlisted buildings were it not for the degree to which their group value has been undermined by unsympathetic modernisations to the properties. All of the pairs of houses have central twin gables which break forward from the

rest of the hipped roof buildings. Only nos. 2, 10 and 12 retain blue slate roofing, the other three have been re-roofed in modern style brown clay tiles; those at 6-8 being pantiles. All of the houses do however retain the large central shared chimney with cornice detail and clay pots. The overhanging roofs of the twin gables are edged with bargeboards, but only no. 10 retains the original ornate openwork design with pointed timber finial, the rest are plain and lack finials. The sides of the gables and the edges of the hipped roofs were originally lined with openwork timber bargeboards, but only half of these remain in place. Below the apex of each gable is a hooded semi-circular headed window set in chamfered ashlar reveals. At 6-8 Selborne Grove the openings are slightly different as they have pointed arch heads. Below the cills are dripmoulds which terminate in brackets. The first floor windows are the similar, but underneath the attic windows are paired lights which are separated by a colonette mullion. The openings at first floor at nos. 6-8 are pointed arches rather than semi circular ones and are surmounted by a large segmental arch hoodmould. At ground and basement floor there are canted bay windows with hipped slate or tile roofs. These are flanked by large modern conservatory porches of various designs which are mostly made of stained timber. It is unclear what the original porch detail was. It is quite possible that the original porch detail was similar to those found at Selborne Villas. The porches, the roofing, the modern door and window details, the cleaning of stonework and the loss of timberwork details such as the bargeboards mean that these houses have lost some of their original qualities.



5-6 Selborne Terrace have an intricate timber veranda which forms a centrepiece to the row which is mostly made up of plainer yet attractive houses such as that on the right.

The stepped terrace at **1-10 Selborne Terrace** is well detailed and generously proportioned with small front gardens. These middle class houses were clearly the inspiration for the design of the lower middle class and affluent working class terraces which were later built along Victor Road. The houses stand beneath a blue slate mansard roof, apart from the taller end houses which are gable fronted. The stepped roofline is regularly studded by the full height stone chimneys with an entablature detail. Set into the lower pitch of the mansard roofs are gabled dormer windows with decorative open timber bargeboards. Between these dormers sensitively sited and scaled traditional and modern dormer windows and roof lights have been installed. The overhanging mansard roofs are carried by slender painted timber brackets with an eaves band below. At first floor there are alternating single and mullioned pairs of windows with imposed chamfered architraved stilled segmental arched ashlar heads. The mullioned pairs of windows presumably light the master bedrooms and these windows are taller and break through the ramped cill band which runs the full width of the terrace. At ground floor the doorways alternate with corniced canted bay windows with a roll moulding to the camber-headed lights. The doors were originally timber moulded four panel doors (some remain) which are set in a framework of joinery consisting of a slender round headed light to either side of the door with a moulded panel below each of these. Above, the semi circular fanlight is set in a larger area of glazing and has a drop finial at its apex. The joinery, glazing and doorway are recessed in between ashlar tie jambs and are surmounted by cambered lintels with a roll moulding to the underside. Above each lintel is a cornice hood. The end houses have an attic storey expressed within the gables. The attic windows have shouldered lintels and moulded cills supported by modillion brackets. Neither gable retains the original openwork timber bargeboard detail to the edges of the overhanging roofs. At the centre of the row, nos. 5-6 form a sort of centrepiece to the terrace. Their paired doorways stand beneath a hipped lean-to roof which is carried by the bay windows to either side. The veranda porches to 5-6 Selborne Terrace consist of four semi circular arches which spring from pairs of slender imposed timber columns and imposts which emerge from the mullions of the bay windows. The spandrels and the face carried by the arches form a pleasingly decorative openwork pattern with a diagonal motif. This one-off detail is important to the overall character and appearance of the terrace, as are the details found on each house, though some door and window details are absent.



North Park Terrace is a key unlisted building as it retains many of its original features and details and has a strongly unified appearance.

The rear elevation of **North Park Terrace** faces St Mary's Road and is highly visible from Selborne Terrace. The rear elevation of this row is quite ornate with mullions pointed arched windows at ground floor which alternate with hooded pointed arch doorways with fanlights, while at the upper floors the windows have cills which are carried by shaped brackets. This rear elevation also has ashlar quoined angles and the second floor windows interrupt the regularly spaced course of plain dentils which carry a plain gutter shelf. The coped blue slate roof retains a regular row of stone chimneys with cornices. The front elevation has the same quoins and entablature as the rear, but projecting from the roof are coped gabled stone dormer windows; one at 4 North Park Terrace has been extended downwards and is the only feature to break through the entablature. At first floor there are regularly spaced camber headed windows with bracketed cills and quoined jambs. The wide doors have a muntin opening and all retain the original moulded panel detailing. These doors are surmounted by stilted segmental arch fanlights. These openings are flanked by ashlar pilasters with scroll brackets which carry a cornice with a shallow hipped roof above. These doorways alternate with canted bay windows with chamfered cills, camber-headed lights and hipped stone roofs. 4 North Park Terrace is a larger 3 bay house which has been made larger still by a two storey extension with a projecting ashlar tripartite window at ground floor and a pair of mullioned windows at first floor which have quoined jambs like the rest of the openings along this storey. North Park Terrace retains much of its character and appearance through the retention of door and window details and the bare, uncleaned nature of the stonework.



The Classical style early suburban houses at Fairmount are key unlisted buildings.

Set at a right angle to North Park Terrace is one of the earliest middle class housing development in the conservation area, **Fairmount**, a row of seven double fronted houses which is dated 1853. The houses were built as one as a unified, Classical style whole and it appears that the differences between the dwellings only came into being in the years after the row was completed. These middle class dwellings retain much of their original character and appearance and are now all in use as *Fairmount Gardens*, a care home and day centre for the elderly. Fairmount is fronted with ashlar 'brick' with ashlar dressings and retains corniced stone chimneys along the full length of its slate roof, which is hipped at the North Park Road end. Below the roof is a simple entablature made up of a projecting stone gutter shelf carried on plain dentils with a plain entablature below. The downpipes to the gutters are discretely recessed in the dividing strips between the houses. The plain first floor windows are recessed and have panelled ashlar aprons below them. A plat band runs between ground and first floors. The original ground floor window detail, which remains on three of the houses is identical. The doors and camber headed fanlights are set in eared architraved surrounds with a row of tall fine dentils below the moulded cornice hood. The only differences in terms of architecture between the houses are down to the bay windows which were added to some of the houses after the row was completed. 1 Fairmount has to its front and side elevations canted bay windows with pilastered mullions and jambs supporting a deep entablature with pointed ironwork crowning the blocking course above. At 3 Fairmount there are simpler canted bay windows which are crowned by ornate ironwork. The bay windows at 4 Fairmount are tall squared windows consisting of five tall lights, all with chamfered lintels. The central light on the front side is flanked by two slender sash lights. These flat roofed square bay windows are topped by a moulded cornice. At 5 Fairmount there are unusual five-faced, five light canted bay windows which

have flat roofs and are topped by a cornice. Although Fairmount is strongly uniform and historic in character, these bay windows are the only window openings which retain the traditional sash openings, the rest of the building's windows have a modern casement opening.



The three houses at Selborne Mansions (key unlisted buildings) form an imposing mass on a small island site yet are quite sparse in their ornamentation.

Occupying an irregular triangular site, the layout of the three villas at **Selborne Mansions** has had to respond to the shape of the island site off Selborne Mount. The result is that while the central house has its main frontage onto North Park Road, the southern villa has important elevations to both North Park Road and St Mary's Road, while the northern villa also has two main elevations: one facing North Park Road, the other overlooking the corner of North Park Road and St Mary's Road. These three houses are now form one unit and are occupied as flats rather than houses but their external appearance has barely changed since the mid-19th century. Selborne Mansions have slate roofs and retain stone chimneys with a projecting moulded cornice and stone string decoration. The roofs overhang and are carried by shaped slender timber brackets. At the gables, the overhanging roofs are edged with timber bargeboards with elements of openwork and panelling which are supported by the same slender shaped timber brackets as those found supporting the overhangs of the roofs. Below the gables at first and second floors are pairs of double chamfer mullion sash windows set in plain ashlar surrounds. The pairs of windows at second floor have projecting cills which are supported by shaped brackets. The first and second floor windows under the gables and the plain single lights in between them are linked by plain cill bands. At ground floor the gabled bays contain canted bay window with chamfered mullions and reveals with cornices over the lintels. Set inside the L-shape of the northern villa is a curious flat-roofed belvedere tower which rises to a height which is just taller than the highest ridge. The tower has three storeys of

narrow sash windows with chamfered cills and is topped by an entablature with a projecting moulded cornice carried by dentil brackets. The houses retain much of their original character as sash windows remain in place in all of the original openings, none of the stonework has been cleaned or painted, most of the external joinery remains in place and modernisations such as fire escapes and a new entrance to the apartments have been sensitively done and are discretely sited to the rear of the row.

Facing onto St Mary's Road and overlooking Lister Park, the five pairs of semi-detached villas at **Selborne Villas** are similar in design to the group along the eastern side of Selborne Grove, but retain more of their original features and details. These gothic revival style houses are landmarks along North Park Road. Each pair of villas has at its centre a pair of three storey gabled bays which break forward and are flanked by lower two storey hipped roofed bays. The houses all have blue slate roof and most retain the original pattern of slates with paired courses of fish scale slates among the courses of regular slates. The chimneys are tucked between the steeply pitched twin gables and have a cornice decoration. The edges of the hipped roofs to the main body of the houses, the bay windows and the porches are mostly lined with painted timber bargeboards, and it seems that the original bargeboard details varied with each pair of villas. The exuberant wavy bargeboards with circular openings found at 3-4 Selborne Villas are the most ornate and complete example of these bargeboards. Some houses lack these bargeboards entirely, which make these houses (such as 9-10 Selborne Villas) look much more plain, while other houses retain the original openwork bargeboard details. The bargeboards to the overhanging roof of the central twin gables are also important to the overall character and coherent appearance of Selborne Villas. The elaborate openwork decoration to these bargeboards plus the finial and drop finial details at the apex are different for each pair of villas and are prominent eye-catching details. Unfortunately at some of the villas the bargeboards at the gable have been replaced by plain replacements which lack openwork detailing, and as a consequence make the house look plainer and create an unwanted contrast with the twin gable where the original detail remains.



3-4 Selborne Villas (key unlisted building) retain highly ornate timber openwork in the form of bargeboards to the gables, first floor windows, bay windows and porches. Note the particularly ornate traditional conservatory porch to no. 3.

The timber porches which conceal the front doors are highly decorative and are another of the features which make the houses at Selborne Villas unique from anywhere else. It is unclear whether the porches were originally open, as at 10 Selborne Villas, or were built as conservatory porches (or a mixture of the two – some open porches, some conservatory porches), or the porches were individually glazed over in the years following the construction of the villas. These porches have hipped slate roofs and most retain the two courses of fish scale slates detail. While the roofs of the porches at 3-4 Selborne Villas have a bargeboard detail and corner drop finial detail which matches that of the main roofs, the rest of the porches lack such details. Under the roofs of the porches are elaborate openwork sections of timber (or in the case of nos. 3-4, spandrels) which incorporate the same motifs as the bargeboards found on the three storey gables. The porches are supported by timber columns or pilasters and these is frequently more decorative timber openwork attached to these. The porches to some of the houses have been modernised with varying degrees of sympathy and success. While the porches at nos. 3, 6 and 10 retain much or all of their original character, a completely new modern, plain uPVC porch can be found at no. 5. Some houses, like nos. 1 and 4 have unsuitable modern uPVC glazing placed behind the original timber work of the houses which means that the loss of the original fabric has been minimised and more of the original character is retained. The openings up the three storey twin gables are at ground floor canted bay windows, first floor colonette mullioned pairs of windows with chamfered cills and at attic level single lights with chamfered cills and a drip mould immediately below. At some of the villas the first and second floor

openings have hooded chamfered ogee arch heads and the bay windows have bracketed lintels, while at others all of these openings have hooded pointed arch heads. Regardless of design, all openings are set in chamfered ashlar reveals. The pointed arch openings have small saw tooth openwork bargeboards recessed under the lintels. To the sides of the houses are tall squared stairlights with chamfered ashlar oculi above them. These openings are recessed in a tall hooded chamfered pointed arch. Unfortunately unsuitable modern style glazing to most of the houses has lessened the uniform and historic appearance of Selborne Villas to a greater degree.



5-6 Selborne Grove (key unlisted buildings) note the contrast between the original ornate bargeboards and the plainer replacements, plus the lack of detailing to the uPVC porch compared to the timber one.

Standing on the corner of Victor Road and North Park Road is **2 Victor Road**, a large mid-19th century villa that occupies an important site opposite the North Park Road entrance into Lister Park. The villa has a three bay frontage facing onto Victor Road and a longer return wall onto North Park Road and the park. Built in a simply executed Italianate style, it has a symmetrical frontage with a centrally located arched doorcase with engaged Doric columns and moulded cornice above. Inset into the opening is what appears to be the original panelled door, a substantial timber structure set beneath a large fanlight. Flanking the doorway to either side are canted bay windows with long sashed lights separated by pilasters that run down to a plinth. At first floor level are three windows set in raised architrave surrounds above an ashlar sill band. At either end of the principal frontage are raised pilaster strips and the hipped roof has stone gutters supported on carved stone brackets.



2 Victor Road (key unlisted building), the appearance of this Italianate detached villa has changed little in almost 150 years.

The side elevations are similarly fenestrated with a series of long openings set in raised architrave surrounds mounted on brackets. The windows all retain their original four-pane sliding sash frames and these make a significant contribution to the historical and visual interest of the group. Located on the northern elevation of the villa is a taller stone wing that was probably built contemporarily with or shortly after the construction of the main house. At ground floor level is a box bay window with archivolt ashlar lights and at first floor level architraved openings inset with sash windows. The house is set back from the road within a green and leafy garden that is surrounded by a low stone dwarf wall and entered through monolithic ashlar gateposts with pyramidal caps at the south-eastern corner of the site.

Immediately to the west is **4 Victor Road**, a much smaller three bay detached villa that has much simpler Classical detailing than its neighbour. The symmetrical front elevation is dominated by the centrally located doorway set beneath and attractive tiled veranda. To either side of the door is a canted bay window set beneath the same blue slate roof. At first floor level are a series of simply treated paired mullioned windows. Rising out of the hipped blue slate roof are two tall, corniced chimneystacks that are interesting and well preserved features of the house.

To the west of the villa is a long terraced row of houses, **6-34 Victor Road** that step up the hill in five stages and provide a pleasantly uniform vista up along the streetscape. The properties are characterised by open verandas, similar to that to no. 4, which have a long blue slate roof shared by three properties. Beneath the veranda roof is the main doorway to each property, a panelled timber door accessed up a short flight of stone steps, and a canted bay window. Though many of the bay

windows have been altered to incorporate modern window openings, there are a fair number that still retain the original delicate iron window supports that are arranged in pairs.

The exception to this is the first (easterly-most) house in the terrace, 6 Victor Road (*left*), which has a large timber openwork porch over the main door and a timber pediment to the bay window (this feature is also seen on a limited number of houses in the terrace). The windows to first floor are more simply treated, having plain stone heads and sills. Supporting the timber gutters beneath the eaves of each house is a row of finely detailed console brackets that add to the sense of quality. These properties were probably built c.1870-80, certainly prior to 1890 (map evidence, Ordnance Survey map, 1893) and were probably intended for the lower middle-classes. Their location in fashionable Manningham would have made them a desirable proposition.



Above: 6 Victor Road has an unusual old timber porch, but unfortunately, this is one of the very few traditional features of the house.

Right: 18 Victor Road retains original door, window, gates and dormer window details and is about the only house in the row to do so.

The roofs of the terrace are blue slate and each property has a small pitched-roof timber dormer, some retaining their original timber openwork bargeboards. Sadly one or two properties have replaced the original dormer windows with a larger, flat-roofed structure that spoils the simple integrity of the group. The painting and stone cleaning of a number of houses has had a similarly detrimental affect, harming greatly the uniformity and character of the row.

Immediately to the north of this terrace is a similar terrace on the south side of Cleveland Road, the backs of the two terraces separated by a narrow lane. **Cleveland Road** runs east-west parallel with



Victor Road, with Park View Terrace at its western end and North Park Road and the park to the east. Terraced rows line both sides of the road, set back from the highway behind modest, green gardens and low stone walls. The houses are uniformly built from sandstone bricks and share a long blue slate roof. It is likely that they were built around the start of the 20th century. The end houses and middle block are slightly larger properties, having tall gabled wings with attic windows in the apex. The smaller houses that make up the bulk of the row have short, open verandas over the ground floor, covering the doorway and a canted bay window with ashlar pilasters separating the three lights. Each veranda is supported by wooden posts with arched heads and turned spandrels. To first floor the houses are simply fenestrated with two windows with stone heads and sills. Each property has a good stone corniced chimneystack to its ridge that adds much to the traditional character of the terrace. Sadly most of the houses have lost their original window and door details and uPVC and hardwood windows are a common sight.



17-18 North Park Road (key unlisted building). This idiosyncratically designed building retains traditional door, window, chimney and dormer window details.

At the eastern end of the street are the long rear gardens of the more prestigious houses facing onto North Park Road. **17 and 18 North Park Road** are an attractive pair of mid-19th century villas that have an enviable aspect across the park. The villas, which have the appearance of a single, larger house are built from sandstone bricks with a blue slate mansard roof inset with small pitched roof dormer windows. The four-bay frontage of the building has a single bay breaking forward at its southern end with a canted bay window at ground floor level that has three arched lights and bracketed gutters. The main entrance to no. 17 is

set in the second bay, an elegant architraved door case with arched head and ornately keystone detail that is approached up a short flight of stone steps. The door itself is double-width and hung at both sides to allow both sections to open inwards. The upper lights of the doorway still retain their original, attractive stained and leaded glass, though sadly one panel of glazing is missing from the right hand doorway. Above the door is a similarly glazed large fanlight that adds to the visual interest of the doorway.

The third and fourth bays both have canted bay windows to ground floor and to first floor are simple single and paired openings with plain ashlar stone heads and sills. The windows to both ground and first floor have all retained their original timber single-pane sliding sash frames that are inset with attractive leaded glass. The retention of traditional features such as these contributes much to the historic and visual interest of the building and indeed the wider conservation area.

The return walls of the house are more simply treated. The entrance into no. 18 is provided on the north facing elevation of the building and is similar in style and design to the opening in the frontage of the building, having an architrave surround and carved keystone. The timber door has retained its original glazing, though this is slightly more modest than that to the front elevation. The side elevations are quite simply fenestrated, having simple window openings inset with sash frames and mostly leaded glass. The roofscape, though dominated by the steep slope of the mansard, has several good corniced chimneystacks that mostly retain their clay pots and further add to the historical integrity of the building.

The house is set on an important corner site facing onto the park. Its restrained form of Classical architecture and use of natural building materials is complemented by the trees standing in its modest gardens and along the edge of the park boundary, their leafy canopies adding quality to the setting of the building.

Standing on the corner block between Cleveland Road and Park View Road are a terrace of four large villa properties, **19-22 North Park Road**. The houses date to the mid/late 19th century and are built from blackened sandstone bricks and share a long blue slate mansard roof. The end properties have a greater level of detailing, each with an elaborate entrance set into the side return walls. These doorways are set beneath open arched porches with Corinthian columns supporting the heavy cornices with modillion beading set into the soffits. Attractive leaded and stained glass lights are set into the upper transomed lights of the

porches, adding to the visual interest of the structure. The doorway beneath the porch is cast into shade but the door to each appears to be a wide timber panelled structure with glazing to the upper panels.



19-22 North Park Road is an imposing Classical style terrace of middle class housing. This key unlisted building retains key features and details which give the row a consistent appearance.

The pair in the middle of the group face onto the park and are designed as double-fronted properties with a symmetrical arrangement of canted bay windows to either side of the doorways. Both properties have a Classical-style entrance consisting of an archivolt opening with pilasters to either side leading into a decorated frieze and entablature. Both properties still retain their good, timber-panelled doors beneath an arched fanlight. The canted bay windows that flank the openings have arch-headed lights beneath a stone cornice. At first floor level the row is fenestrated with an alternating arrangements of single and tripartite mullioned windows with arched heads that are set above a raised sill band. The end properties have tripartite windows set beneath a heavy corniced and pedimented detail. At attic level is a row of semi-dormer windows that extend from the top of the elevation into the mansard roof. All but no. 19 have altered their dormers to incorporate a flat roof, the original having been a segmental pedimented stone dormer window unusually set into a stone parapet wall.

The windows to the return and rear elevations are simpler in detail, having simple stone heads and sills with blue-slate pitched roof dormers to the attic. Most of the windows still contain their original sliding sash frames and these complement the uniformity and traditional character of the group. The eaves of the roof to the front and side elevations are heavily detailed with paired stone modillion brackets and deep stone gutters.

The group, which is elevated slightly above the level of the road, provides an imposing frontage to the road and is set within a modestly sized but verdant garden behind a low stone dwarf wall surmounted by good iron railings.

Note the contrasts between the traditional 1-3 Park View Road and the altered no. 5 (to right)



To the rear of the group, running at right angles to North Park Road is a long row of terraced properties, **1-27 Park View Road**. The terrace steps up the slope of the hill in pairs and comprises of stone-built through properties with a blue slate roofs that were built prior to 1893 (map evidence). The houses are more elaborately detailed than many of the other terraces in the immediate area, giving the row a sense of quality. Each house has the usual canted bay window to ground floor that is finely executed with ashlar mullions separating the three lights beneath a cornice supported by dentil brackets.

Each of the houses has a doorway set beneath a monolithic ashlar case that has foliated brackets supporting a cornice above similar dentils. The original doors are still in evidence in a number of properties and are simple four-panelled timber doors set beneath an arched fanlight. The windows to first floor consist of single and paired openings with flat ashlar heads, sills and mullions. The eaves have stone gutters supported by paired stone brackets. The roofscape of the terrace is one of its most distinguishing features, each property having a striking stone fronted dormer window with pilastered jambs rising to a pointed pediment with coped gables surmounted by a spiked finial. These dormers, along with the good corniced chimneystacks and pots add to the quality and

interest of the roofscape and are an important feature of the group.

1-27 has a characterful roofline which is one of its key features.



Sadly many of the other original features have been altered with most properties having replacement windows presenting a wide variety of opening patterns, materials and finishes. These replaced the original sash windows that each property would have had originally and the resulting lack of uniformity harms the integrity and cohesiveness of the group. Some properties have retained both their original doors and windows, good examples being nos. 1 and 3, which are almost complete in their originality and display an innate dignity and quality that cannot be matched by the modern-day reproductions seen on some of the other properties. The painting of stonework is another unfortunate alteration suffered by some of the properties in the row. Though none appear to have had the whole elevation painted, there are a number that have been stone cleaned and several that have painted stone bays and door cases. The painting of stonework masks the age and character of buildings and where it has occurred intermittently, it creates an almost patchwork appearance.

The north side of Park View Road is lined with late 19th century semi-detached houses set in spacious leafy gardens. On the corner of Birr Road and **Park View Road** are nos. **10** and **12**, a pair of large semis with full-height bay windows to the end bays and a multiple gabled roofline displaying several tall, corniced chimneystacks. Both properties have a three-bay frontage, with a shared gable over the central bays and a smaller gable over each of the canted bay windows. These gables, which are painted an eye-catching black and white, have mock timber beams and over sailing roofs with bargeboard detailing to the ends.



The Old English style timber framing to the gables of 10-12 Park View Road enliven what is otherwise quite a plain building.

The windows the ground floor of the property are mullioned and transomed openings with glazed lights in the upper sections. To first floor, the openings have are simpler in appearance, having plain stone heads and a chamfered sill that leads into a plat band. No. 12 retains its original sliding sash windows to the upper floors but no. 10 now has uPVC windows, built to a modern top opening pattern. The finely detailed doorways are located on the side return walls of the house, each with a raised ashlar door surround and triangular pedimented head. These two houses, which are set within green and leafy gardens, make a substantial contribution to the quality and feel of this part of the conservation area and are key unlisted buildings, being early examples of Arts and Crafts influenced architecture in the area.

Immediately adjoining are **6 & 8 Park View Road**, a pair of similar, if not identical pair of semi-detached houses that also appear on the 1893 Ordnance Survey map. Unfortunately this pair has been much altered and this had inevitably had an impact on their character. The stonework of the building has been acid cleaned and all the original, finely crafted stained glass and sash windows replaced with uPVC or stained hardwood. The stepped dwarf boundary wall is mounted by modern railings and backed by a tall privet hedge. Once stripped of original features such as these, traditional houses are robbed of their characterful patina of age and this harms not only the individual building but also the conservation area on a wider scale.



The mansard roof of 2-4 Park View Road is typical of later 19th century houses in Manningham.

To the east are another pair of semi-detached houses, **2 & 4 Park View Road** that are also stone-built with a steep, slate-hung mansard roof. These houses date to the late 19th century and have a wide, two-bay frontage with a canted and a box bay window at ground floor level. To first floor are two plain picture windows with ashlar heads and sills. The return walls are simply fenestrated having a number of openings at different levels, including a finely crafted stained glass stair light. Unusually, neither the front nor the side elevation has a door opening, meaning the only entrance to the properties must be taken through the rear elevation. To the front of the houses is a long, stepped stone wall with rounded copingstones that is backed by a line of mature trees and rhododendrons that add much to the quality and leafy feel of the streetscape.

The adjoining property is Abbeyfield (*below left*), a mid 20th century single storey development that was built on the former gardens of the semi-detached villas on North Park Road. Abbeyfield, a residential care home for the elderly, is a sprawling buff-coloured brick building of uninspired design that seem quite out of place within the context of the surrounding, Victorian buildings.

Facing onto North Park Road are a modest pair of Victorian semi-detached houses, **Abbeyfield House** and **24 North Park Road**. Both have been incorporated into the nursing home behind and are simply detailed, having canted bay windows and veranda entrances. Adjoining the north elevation of no. 24 is a large, two-storey gable fronted extension. Built of brightly hued stone, the extension has attempted to relate its design to the surrounding area, having full-height canted bay windows and an oversailing roof. At present the extension is obtrusive and appears clumsy, but

hopefully over time the stone will weather to blend better with the adjoining buildings and minimise its impact.



The Victorian 24 North Park Road and its modern nursing home extension form an uneasy looking pair.

Leading off North Park Road to the west is a cul-de-sac comprising of three pairs of semi-detached houses 2-7 Ashburnham Grove and a pair of semi-detached houses standing at either side of the entrance to the road (25 & 25a North Park Road and 8 Ashburnham Grove and 26 North Park Road). **25 and 25a North Park Road** are located on the southern side of the entrance to the road, facing across the road onto the park.

2 & 3 Ashburnham Grove are located on the southern side of the circle and are a substantially sized pair of semi-detached villas dating to the late 19th century. Each property has a wide two bay frontage with a gabled break forward at either end. Set into each gabled break at ground floor level is a box bay tripartite window with flat-faced stone mullions and a bracketed cornice above. The windows in the central bays have all been altered to single lights and the blue-slate veranda removed. At first floor level the fenestration is simple, comprising of single and paired lights with stone heads and sills. The attic windows in the gable ends have projecting decorative hoodmoulds. The section of wall between the two gabled breaks has been built up to create a continuous stone dormer frontage across the front roof slope. This alteration, which appears to have been undertaken some time ago, has altered the proportions of the whole frontage of the building, distorting the simple, clean lines of the property. The continuation of elevation up into the roof slope and the loss of the veranda has had a major impact on the character and interest of the building, giving the building an incongruous appearance in relation to the other, less altered buildings in the circle.



Obscured by its leafy setting, 4-5 Ashburnham Grove (key unlisted building) is one of the five similarly detailed pairs of semi-detached houses along this cul-de-sac.

Standing at the head of the cul-de-sac are nos. **4 & 5**, a pair of similarly designed semi-detached villas standing on a slight hill. Built to the same plan and design as nos. 2 & 3, this pair also have a two bay frontage to each house with a gabled break at either end. The box bay windows to the gables are set beneath a long blue-slate veranda that extends full length along the frontage of the building, enclosing a pair of long tripartite windows to the central bays. Above the bay are a series of single and paired windows that still retain their original single-pane sash windows and to the gables an attic a smaller mullioned window. Supporting the eaves of the roof are moulded modillion brackets above a plat band, a detail that has been destroyed to the previously described property. The roof slope has been altered to incorporate two small flat roofed dormer windows. This alteration, though not of the most sympathetic design, is much less intrusive than that to nos. 2 and 3, allowing the majority of the roof slope to remain in situ and unaltered.

Nos. **6 and 7** are a similar pair of properties standing at a slight angle to the street. The windows to this property have mostly been altered to the uPVC and the veranda roof is sadly in a poor state of repair, but the essential fabric of the building at least remains mostly unaltered.

The houses around Ashburnham Grove stand on slightly elevated land set well back from the road. The gardens in which the houses stand are spacious and leafy, with trees standing along the edges of the properties complementing both the setting of the building and the quiet, enclosed nature of the streetscape. Monolithic posts standing at the entrance to the street indicate that the road may have once been gated. The buildings within the cul-de-sac and the properties at the entrance to the road are key unlisted buildings in the conservation area due to the imposing built form

and high degree of retention of original features. The only exceptions are 2 and 3 Ashburnham Grove that have unfortunately suffered a number of insensitive alterations that have much diminished their historic character.



Stripped of many of its details and otherwise insensitively altered, 2-3 Ashburnham Grove is visually the poor relation of its neighbours.

Standing on the north side of the cul-de-sac are **8 Ashburnham Grove** and **26 North Park Road**, a pair of semi-detached villas of a similar or even identical design to those within the cul-de-sac, having gabled breaks and long verandas across the wide frontage of the building. The two dwellings appear to retain much of their original character, having sliding sash window frames, corniced chimneystacks and uncleaned stonework. The elevated position of the building above the level of the road and its location within a well tended and leafy garden gives both properties a sense of quality and dignity as well as providing a complementary setting to the conservation area at its northern boundary.

Birr Road is located to the west of Ashburnham Grove and consists of a short section of road that leads off to the north of Park View Road. On the east side of the road are **8-16 Birr Road**, a group of mostly early/mid 20th century semi-detached and a detached housing. No. 16 is probably the earliest building in this particular group, dating to the late 19th century (map evidence, 1893 O.S. map) and is a modest detached house built of darkened sandstone with a blue slate roof. The house has a three bay frontage with gabled detail to the central bay.

Nos. 12 and 14 were built much later, probably around the 1930's or 40's and are an attractive pair of semi-detached houses with a full-length veranda with a red tile roof running across the full frontage of the building. Both houses still retain small elements of the original glazing, consisting of stained and

leaded lights to the upper portions of the windows and alongside the main doorways.



8-10 Birr Road (key unlisted building). These houses were probably built in the 1920's, after the era when the suburbs were to an extent exclusive to the middle classes, but before the mass housing developments of the 1930s opened the suburbs up to a wider part of the population.

Nos. 8 and 10 appear to be a slightly older pair of semis, possibly dating to the early 20th century. This pair are stone built with a wide two-bay frontage to each house with a pediment above the central bay that breaks forward slightly of the building line. The doorways are set in the outside bay, consisting of an opening deeply recessed beneath a basket-arched opening. Both properties retain their original glazing with windows to the ground and first floor divided by mullions and transoms and with stained glazing to the upper lights. The gardens of both properties are bounded by good coped stonewalls mounted by railings (modern replacements), their dividing boundary marked by a tall stone wall with triangular coping stones.

4 and 6 Birr Road are a large pair of semi-detached houses that were probably built around 1900. This building is more typically of the houses in this part of the conservation area having a wide two-bay frontage to each dwelling and full height canted bay windows beneath an attic gable. The gable is well detailed with black and white timber beaming, a detail that became popular in the Arts and Crafts movement around the start of the 20th century. The principal entrance into the house is taken through the outside bay on the building's frontage and originally both houses would have had an ogee-arched doorway mounted by a triangular pediment. This detail still remains to 6 Birr Road but the second bay to no. 4 has unfortunately been rendered over, obscuring the stonework and any features beneath it. Both properties have replacement windows and no. 6 has been stone cleaned, its brightly hued stone creating a jarring discrepancy between the two halves of the building.



The impressive Gothic style tower and gable end of the nave of the former St John's Methodist Church (Grade II Listed)

On the opposite side of Birr Road, facing onto Park View Road is the **former St John's Methodist Church**, built in 1878-9 but now in use by the *Ukrainian Orthodox Church*. The church is a local landmark, being built in a Gothic Revival architectural style and with a tall broached spire more reminiscent of a Church of England church. Built from local quarried sandstone, the church is decorated with geometrical detailing and has multiple diminishing blue slate roofs. The spire rises up from a buttressed tower on the south-eastern corner of the building. The main frontage of the church has a striking asymmetrical design with the entrance porch central to the frontage flanked by tall, flying buttresses. The main doorway is set within the porch having an archivolt opening rising to a pointed arch within a triangular pediment. Above the porch is a large Gothic-arched window infilled with tracery and stained glass. The tower and nave is inset with small lancet and Gothic-arched windows, some with attractive stained glazing that further add to the dignity and visual impact of the building.

Methodist chapels are usually built in a Classical architectural style and so the choice to use a Gothic

influenced design was an unusual one. The church is large enough to accommodate 1000 people and was known to have held liturgical services with a choir dresses in surplices, another unusual choice as this was more commonly associated with the Church of England.

The church has been used by the Ukrainian Church since 1969 and appears well kept and set within a small but tended yard. The spire is a local landmark visible almost through out the conservation area, forming complimentary views alongside the tower of Manningham Mills further up the hillside.



The former Sunday school to St John's Church (right) has some Gothic style and ecclesiastical window openings and has a clear visual relationship with the nearby church (left).

Immediately behind the church is the **former Sunday school**, a substantially sized building constructed from rock-faced stone with a steeply pitched blue slate roof. The Sunday School was built in 1886 in a Gothic Revival style that is complementary to the church. The building has an asymmetrical design incorporating, on its eastern elevation, a central gabled bay to its seven bay frontage. At the northern end of the frontage is another, smaller gabled break forward and at the southern end an octagonal stair tower with lancet windows and a blue slate roof rising to a point. To the south of the tower is the main entrance into the building, a Gothic arched doorway set into a pitched roof porch with coped gables. Most of the windows in the building are comprised of square openings divided by mullions and transoms into small squares. The fenestration to the central gabled bays are more detailed, with Gothic arched openings to the first floor inset with tracery and to the apex of the gable a round rose window. Incorporated into the northern end of the building is a small dwelling, **11 Birr Road** that may have originally been a caretaker's house.

Closing off the northern end of the street is a recent development of terraced houses, **17-31 Birr Road** that face southwards onto the side of the Sunday school. These houses are typical of a type built by Manningham Housing Association and are comprised of eight dwellings set in a row with large gabled breaks to either end and stepped roofs. Though some attempt has been made in the design to reflect the terraced houses around, the development lacks the quality and attention to detail necessary to sit well in its surrounding context. The development is stone built with blue slate roofs but the lopsided appearance of the gabled breaks, lack of chimneystacks and gingery staining to the window frames mean the houses look out of place and incongruous. The use of a natural stone boundary wall around the front of the houses would have much improved the views along the streetscape, reflecting the historic boundary treatments of nearly all the houses in the locality.

Wilmer Road runs parallel to Birr Road on the western side of the church and Sunday school, extending northwards into the Heaton Estates conservation area. On its eastern side is its lined by a good stone wall and railings that forms the boundary to the former reservoir, a large area of leafy open space owned by Yorkshire Water and currently forming part of the Heaton Estates conservation area. The western side of the road is mostly lined with back-to-back properties that have a stone lined passage between every second house to allow access to those at the back. Dating to the end of the 19th century, **1-51 Wilmer Road** are architecturally simple, comprising of double-fronted workers cottages with a central doorway set beneath a rounded hoodmould and keystone. The original timber panel doors with depressed-arch fanlight above survive in some instances. Long windows flank the doorway to both ground and first floor, having plain stone heads and sills and originally sash windows frames, though these have mostly been replaced with uPVC or modern stained hardwood frames. The passages through to the houses at the rear make an interesting contribution to the visual interest of the row, having straight stone lintels supported on stone corbels. The floors of the passages are still mostly lined with stone flags that complement the stone of the houses.

The houses share a long blue slate roof that has a ridge chimneystack shared by each back-to-back with its opposite adjoining property. Sadly in some cases, these chimneys have been shortened or even removed altogether but where they do remain, especially with clay pots intact, they make an important contribution to the roofscape. Some of the properties have small pitched roof dormer windows that were probably built contemporarily with the house. A few have replaced these for

larger flat-roofed windows that lack the finer scale and proportions of the originals.



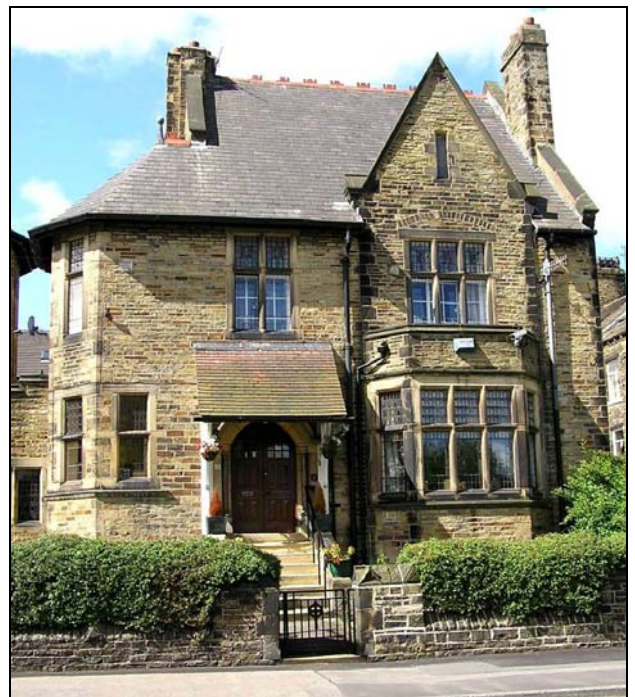
The Grade II Listed St Cuthbert's Church blends gothic revival details with elements of the Arts and Crafts style to create a unique building.

To the north of the long terrace of houses at Wilmer Road is the **Unity Centre** to St Cuthbert's Church. This modern building has a gently pitched rolled metal roof and sections of uPVC glazing and panelling set between sections of concrete wall. This building is out of character with the conservation area in terms of its materials and massing. Across the car park is the Grade II Listed **St Cuthbert's Roman Catholic Church** which was built in 1890-2 and was designed by WH and JH Martin. The church is of a simple Gothic revival style which hints at the emergent Arts and Crafts movement and is made of courses of sandstone and ironstone which are of irregular depth with ashlar dressings and a Welsh slate roof. The tall mass of the combined nave and chancel is surrounded on three sides by the lean-to roofs of the single storey aisles and porch. The steeply pitched roof of the nave has crested red clay ridge tiles. The octagonal bell tower breaks thought the roof at the northeastern corner. The shaft has quoined angles and the ashlar bell openings are ogee arched and are surmounted by quatrefoil transoms. The bell tower is topped by a conical red clay tile roof which is topped by a lead ball finial. The southern gable of the nave is coped and has a stone cross saddlestone finial. The pitches of the roof terminate in octagonal turrets with quoined shafts, panels with arrow slit lancet openings to each face and octagonal stone spires with finials at the apexes. These spires rise to the same height as the apex of the gable of the nave. Near the bases of the spires are ashlar mouldings which form the imposts to the large voussoired pointed arch on the southern gable. Set within this arch a large pointed arch window with ogee lancet and quatrefoil

tracery to which a statue of Christ on the cross is attached. To either side of this window and set within the large pointed arch are two shallow chamfered ogee arch niches with projecting bracketed cills. In front of this southern gable is the lean-to slate roofed porch, the front wall of which is broken up by gabled buttresses which are lined by coped arches to the turrets. The porch is surmounted by a parapet with moulded copings. The stone finial over the pointed arch central doorway breaks through these copings. The timber board doors are set between chamfered ashlar jambs which carry a richly moulded hooded pointed arch. The doorway is flanked by stone angels which form the impost, and, beyond them, chamfered lancets set in larger voussoired pointed arches. At the western end of the porch is the octagonal baptistery which stands under an octagonal slate roof which is crowned by a lead ball finial. Set into the faces of the baptistery are voussoired pointed arches which contain pairs of traceried ogee arch lights set in chamfered reveals with double chamfer mullions. At the opposite corner of the porch, and facing onto Wilmer Road is the main doorway to the church, which is similar to the ceremonial doorway set into the centre of the porch. This doorway to Wilmer Road stands under a coped gable with a Celtic cross saddlestone finial, with the copings forming a canopy over the small niche immediately underneath the saddlestone. The pitches of this gable terminate in square turrets topped by pyramidal stone spires with stone finials. The turrets are supported by clasped gabled buttresses. The rest of the elevation facing Wilmer Road is fairly blank with high stepped lancets set in voussoired pointed arches along the nave.

The **Presbytery** to St Cuthbert's Church is physically connected to the church by a single storey corridor with its roof concealed by a stepped parapet with shaped copings. The corridor is connected to a two storey canted wing to the Presbytery which has transomed tie jamb chamfered ashlar windows which are linked by bands across the cills and lintels. This canted wing has quoined angles and is topped by a hipped slate roof with a lead ball finial at its apex. The Presbytery is made of the same stone as the Church and has the same crested red clay ridges to its slate roofs. This house was designed as one with the Church and is also Grade II Listed. To the right of the canted wing is the doorway which stands under a red clay tile roofed open porch with openwork timber decoration which is above the segmental timber arches which carry the roof. The doorway is up a short flight of steps and retains the original pointed arch-headed timber double doors with small panes of glass above the panels. The doors stand under an ashlar pointed arch which is carried by marble colonette jambs. Above the

porch is a double chamfer cruciform mullion window with chamfered ashlar reveals. To the right of the doorway is a steep sided gabled bay which breaks slightly forward and has quoined angles. The gable is coped and has raised triangular kneelers and below its apex is a chamfered quoined slit like light. At first floor, below a voussoired segmental arch, is a row of three transomed double chamfer mullion lights set in chamfered ashlar reveals. Below this is a broad bay window which is topped by a deep parapet with shaped ashlar copings. The five transomed lights of the bay window are set in chamfered reveals and are separated by double chamfer mullions. These lights, like all of those at ground floor, have glazing which is made up of a distinctive repeated pattern of small panes of leaded glass. The transoms at first floor each contain nine panes of leaded glass with colour illustrations in the central panes. Even more so than the church building, the architecture of the Presbytery straddles the Gothic revival and Arts and Crafts styles.



The Grade II Listed St Cuthbert's Presbytery is another interesting fusion of the gothic revival and Arts and Crafts styles

To the north of the church and its associated buildings, the back-to-back working class terraced houses at **Milford Place** and **Firth Road** form the northern extent of North Park Road conservation area, with Heaton Estates conservation area encompassing the area to the north of this. The terraces step downhill and after every other house is a stone flagged tunnel which allows access to the houses which do not face onto the street. The only houses which do not follow this pattern are **101-103 Wilmer Road** at the foot of the terrace at Firth Road. These houses are treated as a pair of semi-

detached houses which share a hipped roof and have mullioned window openings. The houses which line Milford Road are uniformly plain, but their architecture and massing, which is more early 20th century in style (the houses were built c.1890) contrasts with the more Victorian character of the back-to-back houses built in the preceding couple of decades nearer Manningham Mills. The stepping of the terraces down the hillside makes their stone slate roofs (an anachronistic detail as by the time these houses were built cheaper slates were readily available) and entablatured stone chimneys (virtually all of which retain their original appearance) more prominent than otherwise. It is a shame that the modern full width and 'wall top' dormer windows to a small minority of the houses disrupt vistas along the whole street. Beneath the steeply pitched coped stone roofs is an entablature with shaped dentils carrying the guttering. The openings along the terraces are all plain and follow a rigid layout. The only decoration is the bracketed hoods over the doorways of the houses which face onto Milford Place. The tunnel entrances have large lintels carried on brackets. The basic detailing and the flat, repetitive nature of the elevations mean that unsympathetic alterations such as modern doors, windows and storm porches or the painting of stone can easily chip away at the unified character of the terraces.



A stone roofed stepped terrace along Milford Place. Insensitive alterations have undermined the group value of terraces such as this one.

At the north-western tip of the conservation area, **394 Heaton Road (Fountain House)** was built c.1900 as a Co-operative store. The corner to Heaton Road and Firth Road is chamfered and this chamfered faces is crowned by a canted pediment where ashlar dies flank a panel which is incised 'BPIS Ltd'. The dies are flanked by scrolls and over the panel is a scrolled broken pediment with a raised ball finial at its centre. Below the hipped slate roof is an eaves band with shaped dentil brackets which carry a moulded stone cornice

gutter. The same detail can be found on the attached **1-7 Firth Road** which suggests that these houses are a contemporary development and might have been built for workers in the shop. The first floor walls are panelled, with pilasters separating bays which contain recessed traditional two pane timber sash windows. Below each of these windows, a moulded cill band runs the width of every panel. The ground and first floor are separated by a continuous timber fascia with a dentilled moulded cornice. At the far corners of the building, these features terminate in stone consoles which are carried by pilasters. The moulded panel shop door with a muntin opening is surmounted by a transom. These openings and the boarded up shop windows are flanked by panelled timber pilasters on stone plinths with similar panelled timber stallrisers below the shop windows. The appearance of this shop is important to this part of the conservation area and the building marks the end of the middle class housing at Heaton Estates and the beginning of the worker's housing associated with Manningham Mills.



394 Heaton Road is one of the few remaining former Co-operative stores left in Manningham and retains much of its original character.

The long terrace of c.1900 houses with a shop at either end at **105-151 Heaton Road** makes a similar announcement of the end of suburbia and the beginning of industrial development. The uniform character of these Edwardian Arts and Crafts style houses means that out of keeping alterations to individual houses have a negative impact on the appearance of the whole terrace. The roofline of the terrace is a good example of this; the long slate roof is studded with regularly spaced corniced chimneys, most of which retain clay pots. Set into the pitch of the roof are gabled timber dormer windows with shaped timber bargeboards along the edge of the roofs. However, the modern box and full width dormer windows at the southern end of the terrace ruin this regular rhythm, but at least these dormers are set the proper distance back from the front wall. Similarly below the timber

gutters and plain timber bargeboards there are mullioned pairs of windows set in plain ashlar reveals. The removal of the mullions and/or the replacement of the original sash windows with modern style windows has robbed this part of the terrace its coherent and traditional appearance. A long lean-to slate roof runs the full width of the terrace and is carried by the paired box windows at ground floor. Only a minority of the houses retain the original leaded and stained Art Nouveau glass to the windows and their casement transoms (these are nos. 107, 111, 115, 119, 137, 139, 141 and 143). At the other houses these unique but easily replaceable details have been replaced with modern style windows which have none of the craftsmanship or historic interest of the original windows. Hanging from the roof in front of the paired doorways is a veranda style timber decoration with drop finials. The doors are surmounted by squared fanlights, but the original panelled timber door detail is less common than the numbers of less suitable modern style doors along the row. The shopfronts at 105 and 151 Heaton Road stand under the lean-to roof. These shopfronts and their signage are generally modern in character and only a few traditional details such as timber stallrisers remain.



Some of the Edwardian Arts and Crafts style houses at 105-151 Heaton Road (below) retain attractive Art Nouveau style glazing such as the windows above. Unfortunately many of the houses have been altered unsympathetically.



The long terraces of mainly back-to-back workers' housing at **278-386 Heaton Road** are contemporary with and are architecturally similar to the houses at Firth Road, Milford Place and along Wilmer Road. The terraces stand under long slate roofs with corniced stone chimneys along the ridge,

most of which retain their original appearance. Most houses have gabled timber dormer windows with plain bargeboards and sometimes finials. There are few modern dormer windows and all of the modern and traditional dormers are set a good distance back from the front walls. Along the wall tops are various eaves bands and dentils which carry the gutters. The openings along the terraces are by and large plain with regular cill-and-lintel windows and most doorways set in monolithic plain stone surrounds. A small minority of houses have vernacular style hoods over the doors, while at 330-356 Heaton Road all of the windows have shaped brackets beneath the cills. The tunnel entrances have large lintels which are carried on brackets. The back-to-back houses at 380-386 and the through terraces at 320-328 Heaton Road are more generously proportioned and are more detailed. The latter row has canted bay windows with chamfered openings and veranda style porches. Along the length of these terraces, the lack of traditional door and window details, the painting of stonework and openings and additions such as storm porches all have a negative impact on the uniform and historic character of the terraces.

Around the corner **36-56 Park View Road** is a terrace of affluent working class dwellings which were built c.1890. The houses step gently downhill, which makes the slate roofs, corniced stone chimneys and gabled timber dormers with plain bargeboards prominent when looking from Heaton Road. Unfortunately the majority of the chimneys lack the cornice detail and at no. 36 is a modern box dormer window which is flush with the wall. This addition looks particularly out of place and out of scale with the rest of the row, particularly as its construction has necessitated the removal of the timber gutters and cusped bargeboards found along the rest of the terrace. All of the houses have plain first floor windows with a slate roofed canted bay window below, apart from no. 56 where a broad two storey canted bay window was inserted in the early 20th century. This is the only feature to break through the hipped lean-to roofs which surmount the bay windows and the doorways. Unfortunately half of the porch frontages, which consist of an ogee arch and a drop finial carried by a pair of imposed timber columns, have been removed entirely and in one case has been replaced with a storm porch which looks incongruous with the rest of the row. Very few traditional door and windows details remain in place and at the gable end of no. 56 is a disused modernised shopfront.

Opposite, the short terrace at **49-55 Park View Road** was also built in a Tudor revival style for affluent working class occupants. The row has a coped slate roof and two of the four chimneys retain their original height and entablature detail. Plain

dentils carry the gutter and below them is an eaves band. The first floor windows are set in unusual ashlar openings with eared jambs and a vernacular style hoodmould over the lintel, which has an architraved, cambered underside. These openings are linked by a cill band. The ground floor windows are set in similar squared architraved eared surrounds with tie jambs. The doorcases consist of tied and chamfered impost pilasters which carry a stilted Tudor arch over the fanlight. Above this arch is a moulded cornice hood. No traditional door or window details remain in place and alterations to the chimneys and the painting of openings undermine the group value of the row.

Further downhill, **41-47 Park View Road** is another short row of affluent working class houses. The row stands under a hipped mansard roof, which is mostly clad in modern synthetic roof tiles rather than slate, though the chimneys retain their full heights and moulded cornice detail. On the lower pitch of the roof, the one remaining traditional gabled dormer with decorative timber bargeboards is flanked by slightly wider modern box dormers. Underneath most of the guttering are plain timber bargeboards. At first floor, the plain windows are linked by a projecting cill band. At ground floor the doors and fanlights and mullioned pairs of windows have semi-circular heads which are set into rectangular lintels. The exception is the pair of squared doorways at the centre of the row, which appear to have once stood underneath a hipped roofed porch, while the doorways of the other two houses were once under gabled porches, but no porches remain. Traditional door and window details are also lacking.



37-41 Park View Road.

17 Park View Terrace/29-39 Park View Road and **40 Buxton Street** are two terraces of six and four lower middle class or affluent working class houses which were built to near-identical designs in the 1880s. The houses at the end of each terrace are two-and-a-half storeys in height and face gable-on to Park View Road with the front door set in the

three bay return to Park View Road. The houses to the side of these gables (which break forward from the rest of the elevation) have gabled porches which are positioned to give the impression that these two bay terraced houses are two-and-a-half storey three bay end-of-terrace houses.

The gables of the end houses are coped and have kneelers and saddlestones. Under the apex of each gable is a round-headed light (those at the lower terrace are more ornate and are set in hooded ashlar reveals with a drip mould below the cill). At first floor there are pairs of double chamfer mullioned windows in ashlar reveals with a hoodmould over the shouldered lintel (at the upper terrace the windows are squared and plainer and have chamfered lintels). At ground floor the gables contain a pair of double chamfer mullioned lights set in chamfered ashlar reveals with an arched chamfer to the lintel which is repeated in the pointed arch shape of the hoodmoulds which top the windows. The returns of the gables consist of 3 bays, at the centre of which is the main door to these end houses. The door and the slender lights and panels which flank it are set below a tripartite broad pointed arch fanlight. These openings are set in a hooded chamfered pointed arch carried by chamfered and eared tie jambs. Attached to and breaking further forward than the end gables to the terraces are the gabled Gothic revival style porches to the neighbouring houses. These porches have kneelers and shaped ashlar copings and a hood over the pointed arch fanlight, which, like the door below, is set in chamfered ashlar reveals. The frontage between the end gables of each terrace has a regular layout of openings. At first floor there are single and double chamfer mullioned pairs of windows with chamfered, shouldered heads. A hoodmould surmounts the lintels and is carried along the elevation as part of a deeper ashlar impost band. Beneath the chamfered cills of the first floor windows is a moulding which links them. At ground floor there is a similar layout, as the double chamfer mullion pairs of lights alternate with the doorways. The windows have chamfered jambs and an arched chamfer to the lintel, which have arched tops which are surmounted by a hoodmould which is carried across the elevation as part of a deeper ashlar impost band. The doorways have chamfered reveals and arch topped lintels. Few of the houses on either terrace retain traditional doors and windows and other alterations such as storm porches or the large modern dormer at 35 Park View Road where the wall breaks though the entablature further damages the unified and historic character of the area.



Around the corner the long terrace at **2-16 Park View Terrace** was built for a similar class of occupant as the terraces along Park View Road and is also a symmetrically composed terrace with gabled end breaks, this time with a similar gabled break at the centre of the terrace. The overhanging roofs of the gabled houses are edged with plain bargeboards, but it appears that there were once much larger and probably ornamental bargeboards in place. Below the apex of each gable is a mullioned pair of semi-circular headed windows which sit under a single large imposted and architraved ashlar arch with a slender segmental arch moulded panel at its centre. The windows share a projecting cill on shaped corbels. At ground floor these is a corniced canted bay window. The other openings on these gabled houses are detailed identically to the rest of the terrace. The first floor windows are plain and the ashlar jambs of the doors are surmounted by an inverted U-shaped lintel which is carried on moulded and carved corbels and is crowned by a cornice hood which is carried on side brackets. The ground floor windows at the non-gabled houses are mullioned pairs of lights which sit under an unusual corniced M-shaped lintels which is identical in detailing to the door hoods. The only exception is 6 Park View Terrace which has a slender mullion box window and ornate open timber veranda style porch which stand under a hipped slate roof and were probably added around 1900. Between the gabled breaks there are eaves bands and shaped dentil brackets. The materials, size, detailing and prominent positioning of the modern dormer windows to most of the houses harms the visual appearance of the terrace, as does the array of modern windows and doors on display.

At the southern end of Park View Terrace is **1 Park View Terrace/36-48 Victor Road**, a Tudor style terrace built of rock-faced stone where the end houses face on to Park View Terrace and Bishop Street and are treated as 3 bay villas. Above the central bay of these houses is a gabled timber dormer with over hanging roofs and bracketed

bargeboards. At ground floor the door and transom area recessed behind a veranda porch with an ashlar architraved camber-headed portal at its centre. This doorway is flanked by timber arches with open spandrels which spring from imposts which emerge from the jambs of the doorway and the mullions of the canted bay windows with chamfered reveals which occupy the end bays. These ground floor openings and the porch stand under a hipped slate lean-to roof with gutters which are held up by shaped brackets. The three storey gables of the end houses face onto Victor Street and break forward from the rest of the elevation. The attic windows originally both had corbelled chamfered lintels and chamfered cills. At ground floor is a double chamfer mullioned pair of windows set in chamfered ashlar reveals with tie jambs which are surmounted by a hoodmould. These same Tudor style ground floor windows were originally found along the rest of the terrace but the mullion has either been removed or the window opening has been obliterated (as at the roller shutter fronted 46 Victor Road) or replaced with a much plainer opening (as at 42 Victor Road). The doors and transoms of the houses facing Victor Road are plain and the wall is topped by an eaves band and slender shaped brackets which carry the guttering beneath the overhanging eaves of the roof. The skyline of the terrace is marred by modern and full width dormer windows, most of which are too large or are sited too close to the front wall of the terrace.



The much altered houses at 36-48 Victor Road are made of rock-faced stone.

Bishop Street runs parallel to Victor Road and is lined by two continuous terraces of late 19th century working class housing. On the eastern side of the road the slop of the land means that the houses are elevated above the level of the road and approached via a series of stone steps. These houses, nos. **2-38** are simply detailed and form back-to-back properties with the identically designed houses behind them, **2-38 Buxton Street**. Stone built with blue slate roofs and deep modillion gutter brackets carrying the overhanging eaves and

gutter to the roof, the houses have simple stone headed windows to ground and first floor and paired Classical doorcases that have heavy pedimented heads supported on brackets.



Bishop Street, east side.

The houses on the western side of the road, 1-33 Bishop Street are more stylised in their design, which displays Gothic influences by way of the tall pointed gables to the central two dwellings and nos. 7 and 27. The gables, which have pitched roofs and are coped with tall finials at their apex, provide a third storey to the building and are inset with a camber-headed opening set in raised surrounds. Sadly the dramatic roofscape of this row has been spoiled by the intrusion of an assortment of large, flat-roofed dormer windows to the roof slopes of the dwellings without the gable detail. A co-ordinated approach to the size and form of these dormer windows would have minimised their impact. The front elevations of the houses have a greater level of detailing than those on the opposite side of the road, having recessed doorways to ground floor with arched ashlar heads surmounted by a continuous hoodmould that extends across the heads of the paired mullion windows along the entire road. The first floor windows are mounted on a raised sill band, being simple ashlar headed paired mullioned windows. Sadly the row has been much altered with the stone surrounds to the windows and doors being extensively painted. The loss of traditional window and door details along with the loss of some chimneystacks has further eroded the historic interest of the row.

50-54 Victor Road is a short terrace of affluent working class housing. The houses have overhanging roofs from which out of proportion modern style dormer windows project. The first floor windows have bracketed cills and at ground floor are corniced bay windows. These houses lack traditional door and window details and the stonework to the openings has been painted.



This basically detailed long terrace of three storey workers' housing at Buxton Street has a pair of gables forming a crude centrepiece to the row.

The houses at **1-35 Buxton Street** and their back-to-back neighbours **2-36 Temple Street** were probably built in the 1870s to house the workers of the rebuilt Manningham Mills. The houses stand under a long slate roof, with the houses at Buxton Street being three storeys in height, while the houses at Temple Street are two storeys, owing to the topography. To each terrace the two central houses are paired and the houses to either side of these have their three tall storeys contained under separated gable fronted roofs. This crude 'centrepiece' to the row creates a focal point along what are otherwise two very basically decorated terraces. At ground floor the doorways and their semicircular fanlights stand under keyed architraved and imposted arches. Next to each door is a pair of tall mullioned windows, the mullions to which have been removed in most cases and large modern glazing installed. The first floor windows are all plain and lack traditional sash openings. The squat, almost square second storey windows to 1-35 Buxton Street occur in mullioned pairs, some of which lack mullions. The taller gables at Buxton Street contain identical windows to those found at ground floor, but at Temple Street these windows to the gables occur in round-headed pairs beneath architraved arches which spring from imposts. The wall tops lack any sort of entablature and most chimneys have been shortened, making the cornice detail a rarity. In addition to modern glazing, modern style doors, the painting of stonework and disfiguring external pipe work have cumulatively chipped away at the traditional uniform appearance of the terraces.

Opposite some of the houses along Temple Street is a shot row of seven two storey **former workshops**. These plain buildings are unique in the conservation area and appear on the 1893 Ordnance Survey. At ground floor are large cart entrances, most of which are boarded up, but some retain vertical timber board double doors. These buildings might have originally been related to

Manningham Mills and probably provided stabling. **27 Temple Street** steps forward from the building line of the workshops and being half a storey higher, dominates this end of the streetscape. The building appears to have been used as two dwellings in the past, having arch-headed doors to ground floor and large, altered windows beneath a long stone lintel that may have provided part of a now concealed loading door. The history of this building is ambiguous and its altered state disguises much of its original character.



At the end of Buxton Street, **56-64 Victor Road** (above) is a short terrace of Tudor revival style housing. One full height corniced chimney remains along the ridge of the coped slate roof, but is almost hidden entirely by the oversized modern style dormer windows at 58-62 Victor Lane which stand flush with the wall below and make no attempt at appearing congruous with the buildings below. Below the very shallow dentil course and eaves band are squared first floor windows with corbelled lintels and bracketed cills. The ground floor openings are all surmounted by hooded Tudor arch lintels which are linked by a moulding. The transoms over the doors have Tudor arch heads and the squared mullion pairs of windows have shaped lintels and bracketed cills. Unfortunately only one of the mullions remains in place and the modern doors and windows to each house and the painted elevation of 58 Victor Road all reduce the historic character of these houses.

The houses at **66-70 Victor Road** are very similar to those just described in terms of architecture and unsympathetic alterations, but here the ground floor windows lack a Tudor arch lintel. At the end of the row and the top of Victor Road, **230 Heaton Road** is a contemporary corner shop with a chamfered corner. The modern shop door and its bracketed chamfer lintel transom occupy the slender face of the chamfer. These openings are flanked by the large timber shop windows on the other faces of the building. These openings, plus the door to the residential accommodation upstairs and the doorway of 232 Heaton Road are topped by a moulded stone cornice which is supported by scroll

brackets to either side of each opening. Immediately below the cornice, the lintels over the shop openings are treated as fascias.



230 Heaton Road retains stone shopfront details.

Around the corner, the short terrace of **236-244 Heaton Road** (and the corresponding terrace at **1-11 Temple Street**) is of a basic Tudor revival design with a tunnel between each pair of doorway leading to the rear of the properties. The first floor windows and mullioned pairs of ground floor windows have corbelled lintels and bracketed cills (although the glazing is modern, some mullions have been removed and some of the cills are without brackets). The modern doors and fanlights are set beneath a chamfered Tudor arch lintel. Above the shallow eaves band and dentil course, the slate roof lacks most of the original corniced chimneys.



The accomplished Italianate style 246 Heaton Road is now flats but was purpose built as a pub.

At **246 Heaton Road**, and forming the terminal feature of vistas down Beamsley Road, is a three storey 5 bay Italianate building which was once a public house but is now occupied as flats. The building is ashlar fronted and has a gently pitched

slate pavilion roof. At ground floor the modern door is set between imposted jambs which carry an archivolted arch over the semicircular fanlight. The fanlight has a grooved keystone. The doorway stands between two pilasters with capitals which carry two large projecting fluted brackets which carry a moulded cornice hood. The moulding of this cornice continues across the rest of the elevation as a plat band between ground and first floors. The cornice hood doubles as the floor of a stone balcony in front of the paired central first floor windows. The balcony has a stone balustrade which terminates in corner dies. The doorway is flanked to either side by two bays of round-headed windows set in keyed, archivolted arches which are linked by a moulded impost band. The windows have moulded cills with aprons below them. At first floor are corresponding windows with projecting moulded cills that are carried on shaped corbels and are linked by a cill band. The stilted segmental arch heads of each window are linked by an impost band. The central mullioned pair of windows behind the balcony have moulded chamfered heads and a shared lintel which is corniced. At second floor the plain squared windows are linked by a cill band. Above these openings is an entablature with fluted dentil brackets occurring in fours and twos and carry a moulded stone cornice gutter with a shallow ashlar parapet above. The central pair of windows are taller and have semi-circular heads which are set in moulded, keyed arches. Above these windows is a projecting bracketed pediment which breaks through the entablature and parapet. Apart from the inappropriate modern style uPVC windows and modern door, this building retains much of its original appearance.



246a Heaton Road is currently used as a joiner's workshop but may have been a stable or coaching house originally.

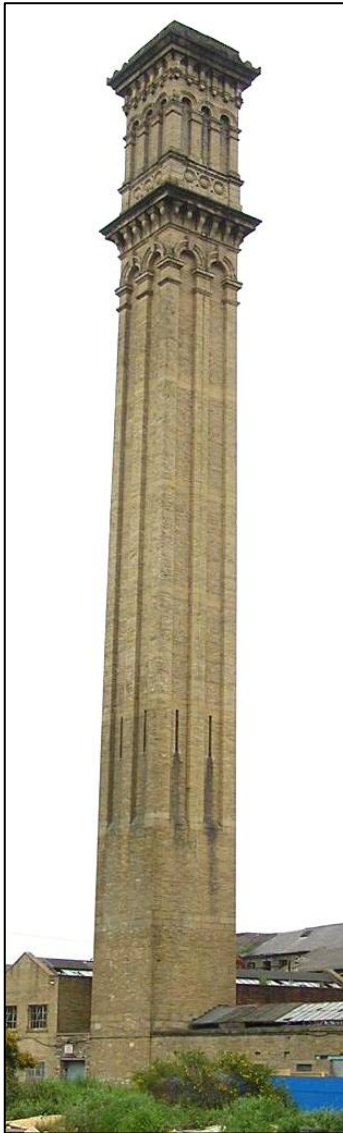
Across a narrow setted way is a lean-to joiner's workshop at **246a Heaton Road** (above) which was probably built as a coach house and stables to the adjacent pub. Below the plain two-pane sash window at first floor is a larger shop window with

margin lights and a timber fascia carried on panelled timber consoles. To the side elevation are two cart entrances; the one nearest Heaton Road is filled in with blocked timber mullioned transomed windows with moulded timber panelling below. Each of these cart entrances is surmounted by a loading door, that furthest away from Heaton Road appears to still be in use as such and retains a metal hoist.

258-270 Heaton Road are a short terrace of undistinguished houses that are cast in the almost permanent shade of the impermeable mass of the mill on the opposite side of the road. The houses are built with regularly coursed sandstone bricks and share a blue slate roof and are simply detailed, having doors opening straight out onto the pavement beneath simple bracketed cornices. These houses were built around the end of the 19th century as mill workers housing and little expense was spared on unnecessary decoration.

At the crest of the hill at the top of North Park Road Conservation Area and acting as a landmark across the city and a prominent reminder of the city's Victorian industrial heritage, the large ashlar sandstone mass of the Grade II* Listed **Manningham Mills** and its chimney visually dominates this part of Manningham. When the earlier Lilycroft (or Manningham) Mills burnt down in 1869, its owner and co-founder Samuel Cunliffe Lister (later Lord Masham) rebuilt the mill on a much grander and larger scale between 1870 and 1873 to the designs of the prominent Bradford architects Andrews and Pepper, who chose a bold Italianate style which relates directly to the opulent architecture of the warehouses and mills in Little Germany. The complex was later extended to Scotchman Road with the Heaton Shed and Heaton Dyeworks being built between 1885 and 1888 to the design of James Ledingham. The rebuilding occurred after Lister had perfected the complete mechanisation of the manufacture of silk and velvet (having earlier perfected the mechanisation of the manufacture of woollen and worsted cloth) and was the first person to engineer a reliable and efficient way to manufacture these cloths completely by machine. With the ownership and patents of the only silk and velvet machines on Earth, the scale and architecture of the Mills reflected both the status of Lister and Co and the confidence within the firm of its continuing success and eminence. With a 350 yard frontage to Heaton Road and a 150 yard frontage to Lilycroft Road, the complex contains 16 acres of floorspace and at its height employed in the region of 4,500 people, many of whom were housed in the nearby terraces of housing; the most complete group of which stands within the conservation area. The global economy of the 19th century helped to build Manningham

Mills, but not even a hilltop industrial fortress such as this could withstand the changing tide of global industry. Lister and Co struggled after the Second World War and the diversification into manmade fibres and reduction in the size of the labour force could not prevent the eventual closure of Manningham Mills in 1990, by which time some of the buildings were becoming run down, especially those that had not been used in the previous decades. At time of writing the large six-storey sheds at Manningham Mills are undergoing conversion to a mixture of uses (mainly residential) by Urban Splash. Hopefully this down-at-heel landmark will be seen as a beacon for the regeneration of the area.



The square campanile style **chimney** (left) is a feature of the Mills that is visible from all over Bradford. On each face of its shaft are two slender panels with keyed archivolted impost heads that are linked by moulded imposts. Above this is a giant entablature with a moulded architrave, modillion dentils and a moulded cornice. Above the cornice is the upper stage. At the bottom of this stage are three raised carved circles set between dies. Above another moulding there is on each face four impost pilasters which act as the jambs to three blind openings with archivolted arched heads. Above these are elaborately carved bracketed dentils which carry a deep moulded cornice topped by an unusual semi circular wavy motif. Above the cornice is the hipped capping of the chimney opening. The use of such well-detailed and elaborate stonework on a structure as functional as a chimney communicates the prestigious status of Lister and Co at the time. It has

been suggested that the rim of the chimneys is wide enough for a horse and cart to ride around and that Samuel Cunliffe Lister and the directors at Lister and Co held a celebratory dinner at the top of the chimney when it was completed.



The chimney is attached to the five storey **west wing** of the Mills, which, like the similarly designed east wing, is boarded up and covered with scaffolding as part of their conversion to new uses at time of survey. Both wings are five storeys in height and have very long 45 bay frontages are parallel to Heaton Road. The elevation of the west wing facing Lilycroft Road consists of 5 bays on the lowest 2 floors and 6 bays on the rest because of the tall broad monumental segmental arched cart entry, which is surmounted by a large ashlar lintel with a cornice with decorative stonework above. The tall windows on this elevation are simply detailed apart from the two end windows on the second floor, which have imposted and archivolted heads, and the windows along the top floor, which are linked by an impost band and are surmounted by an archivolted arch which frames a semi circular piece of ashlar stone with a central carved circle panel flanked by two smaller panels. These same semi-circular blocks crown all of the top floor windows along the other elevation on the west wing which are joined by richly moulded impost bands and archivolted arches. The regular grid of plain windows at all of the lower floors are linked by plain cill bands. At the centre of the elevation overlooking the mill yard, there is a 3 bay break which probably acts as a stair tower. The west wing is topped by an entablature, deep blank frieze and a dentilled cornice above which is an elaborate parapet which conceals the roof. The ashlar planted parapet consists of regular sections of coped wall which have deeply inset circular panels flanked by shallower panels which follow the shape of the circle between them. At the end of each section of parapet is a capped die. Over the central stair tower and the corner bays (which break forward slightly) are taller parapets with linked circular panels in projecting moulded surrounds above which is an entablature with slender modillion brackets carrying the cornice which has capped corners. The west wing was designed for use as a warehouse.

The west wing is linked to the east wing by a 15 bay two-storey **boiler house** range that closes off the central mill yard, which originally contained one of the ponds. At ground floor level the central 13 bays consist of blocked openings separated by plain stone pilasters and more ornate panelled and imposted cast iron pilasters. These openings were probably for coal brought in by horse and cart and water from the adjacent pond. A cill band and a moulded impost band link the multi-pane, fixed windows above. The three central bays break forward and have stilted segmental arch windows while the rest of the first floor windows have semi circular heads with Georgian style spoked glazing. All of these openings have archivolted ashlar heads. The wall is topped by an architrave, deep blank frieze and moulded cornice with plain dentils. Above this entablature is a deep parapet with an ashlar base and ashlar copings. The parapet over the central three bays is ashlar throughout. Above the base are panelled and capped dies which flank a long section of wall with a central circular panel flanked by two long rectangular panels with shaped ends which follow the shape of the circle. This section of wall is surmounted by a bellcote with an imposted and archivolted semi circular headed opening with a pediment above.

The five storey, 45 bay **east wing** to Manningham Mills was built as the spinning and combing shed of the complex. The lowest three storeys have plain squared windows which are linked by impost and cill bands. The third floor windows have keyed

stilted segmental arch heads that are linked by impost bands and cill bands. The windows of the top storey have semi circular heads that are surmounted by semi-circular archivolted arches. A richly moulded impost band links these and a cill band links the cills. The only exceptions to this pattern are the two bays at the end of each elevation (which break forward slightly) and the central 3 bay stair tower which projects well forward from the rest of the Heaton Road elevation. The second floor windows of these breaks are surmounted by semi-circular ashlar blocks with a scallop decoration. These are surmounted by archivolted arches. These windows and those at the top floor have panelled aprons which contain two carved circles.

The impressive eastern shed of Manningham Mills. Halfway along its main elevation is a pyramid roof stair tower, with the top of the chimney visible in the distance. Despite their industrial use, these buildings are highly ornamented, with the long elevations of the single storey sheds broken up by features such as the corner 'tower' with crowning pediments overlooking the junction of Heaton Road and Lilycroft Road. At the time of survey Manningham Mills were undergoing renovation and conversion to a mixture of uses and it was the company involved, Urban Splash, who boarded up many of the windows to keep the buildings weather tight.



The eastern wing is more ornate than the western wing. Its walls are topped by a giant entablature with giant modillion brackets carrying a dentilled, moulded cornice which is surmounted by a similar arrangement and style of parapets and dies as found at the west wing. The exception to this is the central stair wing that overlooks Heaton Road. Above the entablature is another storey with capped impost dies at each corner which contains deep, moulded panels with a raised circle carving at its centre. On each face five small square windows are set in architraved surrounds and are surmounted by five linked circles with moulded reveals. These elevations are topped by a moulded cornice above which is a steeply pitch French pavilion roof with bands of fish scale and plain slates. This roof is topped by some highly ornate, delicate-looking iron railings with corner finials which surround a central flagpole. In old photographs and sketches this was always seen flying the Union Jack.



The gatekeeper's lodge next to the gateway into the mill yard. Through the gates, the front elevation of the boilerhouse can be seen, with the bellcote above the right hand gatepost.

A tall ramped stone wall with shaped ashlar copings runs between the east and west wings along Lilycroft Road. Attached to it and adjoining the original iron gates with ball capped cast iron gate piers is the **gatekeeper's lodge**, which is an original part of the complex. This small structure has a pavilion roof and a unique shaped stone cornice gutter which is carried by modillion brackets with an architrave below. The openings all have stilted segmental arch ashlar heads that are linked by an impost band and a projecting cill band.

Attached to the west wing and lining Heaton Road as far as Scotchman Road are the predominantly single storey plus basement sheds which were used

for processes such as weaving and the preparation of the raw materials (i.e. sorting, cleaning, etc of wool or silk). Despite being constructed over a number of years, these sheds have a uniformity of architecture and detailing. The 'side' elevations of these shed complexes to Lilycroft Road, Beamsley Road and Scotchman Road have basement levels which are topped by a moulding and band of ashlar stone. The elevations have a basement level have variously no windows or one or two camber headed windows which have linked lintels. The single storey above consists of wide recessed bays which contain minute rectangular windows. The wall above these recessed 'panels' of wall are carried by plain dentils. As at Heaton Road, the tops of the walls of these 'side' elevations are lined with plain dentils which carry a moulded cornice with a low ashlar block parapet above. The Heaton Road elevations of the weaving and preparatory sheds have a basement storey which is fronted with large battered, rusticated blocks of sandstone. The battered wall is topped by a moulding and recessed into its face are regularly spaced camber-headed windows with chamfered cills. At the storey above is a corresponding layout of aproned semi-circular headed windows that are surmounted by archivolted arches that are linked by an impost band. Along some stretches of wall these windows alternate with shorter squared openings with lintels. Above and between neighbouring arches are circular ashlar tablets with a simple carved decoration. The regular rhythms of openings and decoration gives the frontage along Heaton Road a pleasing consistency and the lengths of the frontages are a reminder of the scale of the mill complex.

These long uniform sheds are interrupted at points by other buildings and features which are frequently well detailed to add emphasis to them. At the corner of Heaton Road and Lilycroft Road the last bay to either elevation breaks forward and has four narrow semi-circular headed lights to each face.

These windows are topped by plain ashlar arches, the mullions and jambs are imposted and the windows are lined by a cill band on brackets. Each corner bay is topped by a shaped pediment with a central panel flanked by scrolls and surmounted by a coped semi-circular block with a scallop carving. The end bays at or adjacent to the corners of Beamsley Road and Scotchman Road are similar, if slightly less ornate. Seven bays along from the corner of Heaton Road and Lilycroft Road is another forward break which contains a **monumental entrance** to the building.



The battered rusticated stone forms the three jambs to each side of the door and the moulding over the battered stone is treated as the impost to the three layered ashlar arches above, two of which are richly moulded. The recessed timber doors consist of four sections of fielded panels with a semi circular section of panelling above which is a central circular panel and smaller spoke panels above. The archway is flanked by ashlar stone into which two moulded fielded panels have been carved. The impost band to the windows along the rest of the elevation is carried across this break as a rich ashlar moulding. This is surmounted by the Kaye coat of arms and legend: *FIDEM PARIT INTEGRITAS*. Above the entablature is a parapet with a moulded coping to the central panel that is incised *MANNINGHAM MILLS*. This panel is flanked by ashlar capped dies which contain square panels which are incised 1873. A further seven bays along is a similar but narrower arched entranceway which breaks forward from the rest of the elevation. This archway is hooded and above is in a panelled section of wall is a circular plaque bearing the date 1870. This bay is topped by a pediment which is similar to those found at the 'towers' at the corners of the sheds.



The long Heaton Road elevation of Manningham Mills stands on a battered, rusticated basement. On the right are two bays of the offices which are rather more gothic than the rest of the complex.

In line with the top of Victor Road is the slightly taller two storey 7 bay **offices** to the mill. This building, with the chimney behind it, forms an attractive terminal feature to vistas up Victor Road. From this relatively small building the daily ins and outs of the mill complex were managed along with administration accounts and the boardroom. The offices originally had a steeply pitched slate roof which terminated in taller steeply pitched pavilion roofs which are echoes of the larger pavilion roof over the stair tower at the mill shed. Unfortunately only half of this roof is in place. The pavilion roofs cover the end bays of the offices which break forward from the rest of the elevation. These bays are topped by coped and panelled pediments with a central circle motif. Below this is the ornate entablature which tops the whole office building. Above the moulded architrave modified modillion brackets carry the moulded dentils of the deep moulded cornice. Below the entablature the squared ashlar first floor windows are recessed within a recessed section of wall which contains another recess over the window which frames an ashlar circle carving. These first floor windows open on to a balcony with a coped balustrade with circular openings with terminate in coped dies. The floor of each balcony has a moulded profile and is carried on large fluted brackets and is treated as a hood to the voussoired stilted segmental arch door and window openings at ground floor. The recessed doorway contains panelled double doors surmounted by a transom, while the window consists of a pair of timber mullioned camber headed sash windows with imposted jambs and mullion. The ground floor, like the rest of the elevation to Heaton Road is battered and rusticated but here the windows break through the moulding which tops the rusticated stonework, which is instead treated as an impost band which links the ground floor openings. The ground floor windows between the end tower bays consist of pilaster mullioned stilted segmental arch headed windows

which are recessed in squared, architraved reveals. At first floor are corresponding pairs of colonette mullioned round headed lights which share a large semi-circular lintel with a central circle motif. The lintel sits under and archivolted ashlar arch. Each pair of windows has a corbelled moulded cill and they are linked by ashlar cill bands and richly moulded impost bands.

Away from the main iconic buildings with their elaborate architecture and the impressive styling of the frontages to and just off Heaton Road, the buildings which make up the rest of Manningham Mills has a generally more basic architecture which frequently repeats the motifs and details found elsewhere in the complex. These buildings are still nonetheless important to the industrial character of the area and contribute to vistas along the streets which surround them. This importance is reflected in the few instances where demolition has been undertaken to create an industrial yard or car park and the façade of the original shed has been kept because of its importance to the street scene. The demolition of the historic fabric and the retention of the facades only is not encouraged, however. Many of the less prominent buildings and structures of Manningham Mills are vacant and are in a poor state of repair, with water damage to the stonework, large cracks down elevations and empty window openings which let in pigeons and the elements. Most of the sheds between Beamsley Road and Scotchman Road are in use by industrial occupiers. As work on converting the east and west wings is underway, **Woolcomb Court** at the top of Beamsley Road is an example of the successful re-use of mill buildings for residential use. This 3 by 16 bay dryhouse of 1881-4 has a slate roof and a regular grid of modern industrial style windows with plat bands between the floors. The cartway through the building with giant rusticated block jambs with pedimented ashlar capitals leads through to an enclosed terrace of modern houses.



6.4 Architectural and Historic Qualities of the Buildings: St Paul's

Summary of Architectural and Historic Qualities

St Paul's conservation area is comprised of a wide variety of buildings of differing ages and architectural styles. The area developed initially as a fashionable suburb of Bradford and was popular with the professional and merchant classes who moved into the area around the middle of the 19th century. Many of the large villas and semi-detached houses built around this time still survive along with a few of the older, 18th and early 19th century properties around Skinner Lane that formed the original heart of settlement in Manningham. These are supplemented by a substantial number of terraced houses built in the late 19th century for the lower middle and working classes and several sites of substantial 20th century redevelopment.

- There are 44 Grade II listed buildings in the conservation area. These buildings are of special architectural or historic interest and have been included on the List of National and Regional buildings of interest by the Department of Culture, Media and Sport. In addition to this the conservation area assessment has identified a number of key unlisted buildings that by virtue of their architecture, setting, integrity of original features or other factor have been deemed to make an exceptional contribution to the conservation area.
- There are a number of particularly distinctive buildings in the conservation area. St Paul's Church, from which the entire conservation area takes its name, is possibly the most prominent, having a tall spire visible for some distance around. The church was built in 1848 in a Gothic style to the designs of local architects Mallinson and Healey and is a highly visible landmark within the conservation area. The Hanifa Mosque, a modern religious structure built in 1982, employs an adventurous form of Islamic architecture that provides an interesting contrast to the traditional Victorian architecture around it.
- A small number of vernacular buildings dating from the late 18th and early 19th centuries are clustered around East Squire Lane, Rosebery Road and Skinner Lane. These date back to

the development of Manningham as an agricultural hamlet prior and display interesting traditional features such as stone slate roofs, kneelers and mullioned windows.

- The majority of buildings in the conservation area were built during the 1850s and 60s, at the height of the area's popularity. To the west of Manningham Lane most of the buildings take the form of long sweeping terraces of large houses built for the modest professional and middle classes. Blenheim Mount is a fine example of this type of Classical architecture, incorporating eleven houses in a sweeping terrace. Designed by Samuel Jackson in 1865, the terrace has a particularly well-balanced composition with eye-catching centrepiece and ends. Many of the terraces incorporate restrained Classical or Italianate detailing such as carved ashlar door cases and window heads.
- The eastern side of Manningham Lane is characterised by larger numbers of villas and semi-detached properties set in more spacious gardens. The Oak Estate, which comprises of houses on Parkfield Road, Oak Avenue, Mount and Villas was laid out between 1866-71 on lands formerly part of the Bolton Royd estate. The estate contains some excellent examples of Gothic Revival architecture, such as 8 Oak Avenue, also designed by Samuel Jackson in 1864 and Mount Royd, an elegant Victorian development of semi-detached houses designed by Mallinson and Healey in 1863. Common features include mullioned, transomed or arched windows contained leaded or coloured lights, multiple gables, bargeboards and the use of decorative ironwork or timber.
- Though the majority of the buildings in the St Paul's conservation area are residential in character, there are a few key commercial and civic buildings. These include the St Catherine's Hospital and the former Bradford Children's Hospital, both of which are impressive and well-detailed buildings constructed in a Queen Anne Revival style.

261 Manningham Lane / 2 Marlborough Road were built at the end of a long row of two and three bay houses which step uphill to the junction of Marlborough Road and Church Street. 261 Manningham Lane/2 Marlborough Road is now used as a furniture shop, but it is clear that the ground floor of 261 Manningham Lane was refaced in the early 20th century when this house was converted into a bank, for over the main door of the house is a raised moulded panel containing the word *BANK* in raised letters. This bank frontage is in an eclectic Edwardian style that is juxtaposed with the Italian style of the rest of the building.



261 Manningham Lane/2 Marlborough Road stands on a busy road junction. It was originally built as a dwelling but has since been a bank and now a furniture shop.

The Edwardian frontage stands beneath a dentilled cornice with lead flashing along its top side. A deep band, below which the jambs of the windows and the angles of the building are quoined, links the large squared windows but these quoins merge with the surface of the wall lower down. The door is recessed in richly architraved surrounds and is surmounted by a hood on brackets. The upper floor of 261 Manningham Lane and all of 2 Marlborough Road are Italianate in style. At first floor each elevation of the building is three bays wide and each window has a cill carried on modillion brackets. The narrow central window is surmounted by a bracketed pediment and is flanked by mullioned pairs of windows which are surmounted by bracketed cornices. Boards conceal the canted bay window to 2 Marlborough Road and the corniced doorway is also boarded up. Along the wall top is an entablature with a deep blank frieze and a moulded stone cornice gutter. The roof is hipped and corniced chimneys remain in place, but the modern dormer window to 2 Marlborough Road mars the appearance of the roofscape.



The terrace houses on Marlborough Road create an attractively uniform streetscape but on close inspection slight variations in detail and architectural style show that the houses were built incrementally over a number of years.

4-40 Marlborough Road gently step up the hillside individually and in twos and threes. Each step up the hillside represents another phase of construction as the row was incrementally developed in the years following the laying out of Marlborough Road c.1853. Although each step up the hillside is of a slightly different design, all are Classical in style and most are 2 bays wide; only nos. 4, 6, 14 and 38 have three-bay fronts. The result is a terrace that is unified in some respects, but the slight differences in the architecture of the houses adds variety and interest to the street scene. All houses have canted bay windows with cornices, some with pilastered jambs, some with dentilled cornices. Along the top of each wall is an entablature that terminates in kneelers. The style and ornamentation of the kneelers changes from house to house, as does the composition of the entablature. For example, most houses have plain dentils to the frieze, while at some houses they are shaped; no. 12 has paired modillion dentils below its cornice gutter. The first floor windows all vary; some are squared and plain, others might be architraved, round-headed, camber-headed, mullioned or aproned. Some have bracketed cills or are linked by a cill band.



The windows in the houses along Marlborough Road vary from group to group. Sadly many have lost their original sliding sash detail.

Doors are all surmounted by fanlights which are either rectangular or have stilted segmental arches. All of the doorways stand under moulded cornice hoods, most of which are bracketed. The jambs to the doorcases vary from plain pilasters to circular

pilasters with Corinthian capitals (no. 20), Tuscan columns (24) to fluted Doric columns (26) or Ionic columns (nos. 38 and 40). The most uniform group of houses is 28-36, which is similarly detailed and appears to have been built as one, but pairs of identical adjoining houses are common along the row. The traditional and unified appearance of 4-40 Marlborough Road is let down by those few houses where stonework has been painted or chimneys reduced or modern style dormer windows installed. Further incongruity is added to the row by the variety of modern style hardwood and uPVC windows which have replaced the traditional timber sash detail on many houses and similarly the traditional painted panel doors have been replaced by inappropriate modern substitutes.

Directly behind the long terrace at Marlborough Road is **1-47 Blenheim Road**, another long terrace which steps up the hill in twos and threes and developed incrementally with each phase of a unique design. All of these houses have a two bay frontage and the plots are narrower than those on Marlborough Road and even the south facing houses across the road at 4-30 Blenheim Road, which suggests that the more modest houses at 1-47 Blenheim Road were built for members of the lower middle classes. This is borne out by the more standardised appearance of the houses at 1-47 Blenheim Road and restrained decoration and lack of fine detailing to the majority of the houses. The most ornate houses in the row are at the bottom of the hill.



The houses along Blenheim Road have suffered from insensitive alterations and several are boarded up.

1-9 Blenheim Road was built as one and has a stepped roofline due to the topography. At ground floor, each house has a canted bay window with a moulded cill and segmental headed lights surmounted by a moulded cornice. The bay

window at no. 1 was later raised to full height and this addition has shouldered lights set in architraved reveals. The door to each house is set in a framework of joinery and is flanked by slender low panels with slender lights above (most of which have been replaced with boards). Above the door and the lights which flank it is a large segmental arched fanlight with astragal glazing. These openings are recessed in ashlar surrounds with a projecting roll mould to the inner edge of the opening. This doorcase is crowned by a cornice hood below which is an elaborate leaf/floral relief carving with a different central detail such as a lion's head or a bird to each house. The blocking courses over the doorways are linked to the bay windows by a ramped band. The plain first floor windows have aproned cills. Along the wall top stepped dentil brackets carry a moulded stone cornice gutter. Nos. 1 and 5 have keyed semicircular-headed gable attic windows; those at no. 1 have been extended downward and break through the entablature. These traditional dormer windows flank a large full width modern uPVC dormer window at 3 Blenheim Road that is completely out of place. The traditional appearance of this house (which is boarded up at ground floor) is further marred by modern uPVC casement windows. The modern windows and painted stonework of 5 and 7 Blenheim Road further undermine the group value of the houses.

29 and 31 Marlborough Road retain most of their original features such as sash windows and panelled doors but appear underused and in poor condition.



11-47 Blenheim Road is rather less decorated than nos. 1-9. The stepped roofline of the row means that missing or reduced corniced chimneys and modern style box dormer windows are much more noticeable than otherwise and have an impact on the entire street. Identically designed houses occur in threes, fours and fives and reflect the different stages of construction. Despite the different developers and architects to each group of houses, each house is crowned by an entablature with plain dentils and a simple moulded stone cornice gutter; all first floor windows are plain and squared (though some are mullioned) and all of the ground floor openings are topped by moulded cornices.



Essentially there seem to be two types of houses along the row: those with bay windows at ground floor and those without. The doorcases to each of these types of houses also differ. **19 and 21 Blenheim Road** are examples of

houses without bay windows that retain much of their original appearance. The ground floor windows break forward slightly from the rest of the building. They consist of a mullioned pair of windows in plain ashlar margins. The cill is moulded and a moulded cornice surmounts the lintel. Keyed camber headed fanlights surmount the four panel doors and these openings are set in plain ashlar surrounds. This opening is flanked by pilasters with fluted and panelled consoles that carry the moulded cornice hood. Very similarly detailed houses can be found at **37-43 Blenheim Road**, for example. **29-31 Blenheim Road** are good examples of the bay window type houses as they have very little painted stonework and retain timber sash and four panel timber door details. Here, a richly moulded cornice with block course above surmounts the canted bay windows. The doors and their rectangular fanlights are set between pilaster jambs which carry a deep blank frieze and a richly moulded hood. As at Marlborough Road, the replacement of traditional door and window details with modern ones, the painting of stonework and alterations to the roofline and chimney all have a negative impact on the traditional appearance and group value of the row.

Behind 47 Blenheim Road and facing onto Church Street is a small **gable-fronted shop** with a large window and doorway that are boarded up. These openings have an iron girder lintel, which is further evidence of an early 20th century construction. This interesting little building adds to the grain of the conservation area. From Church Street it is possible to see the rear of the properties on Blenheim Road and Marlborough Road, which incorporate a second floor with squat windows that originally lit the servant's quarters. This provides an interesting insight into the lifestyle of the lower middle classes.

4-30 Blenheim Road step up the slope of the road in pairs and alternate their design between canted bays and mullioned pilastered windows at ground floor level.



Despite being wider than the houses opposite, the mainly two-bay houses at **4-30 Blenheim Road** are of a much more standardised design, with only two different types of house. The row steps uphill in pairs, making the blue slate roofs highly visible. Few of the chimneys retain their full height or moulded cornice detail. Each step in the roofline is coped and below the copings are shaped kneelers. Below the roof is a basic entablature with plain dentils carrying a stone gutter shelf. All of the first floor windows, which alternate between single windows and mullioned pairs, have aproned cills and are linked by a cill band that rises uphill in ramped sections. A semi-circular fanlight surmounts each door and these openings are set in a Greek Revival style doorcase with a keyed arch with chamfered voussoirs carried by pilasters. Moulded cornice hoods crown the doorcases. The type of ground floor window is the only variation between the houses. Half of the houses have canted bay windows with a simple architrave to the openings and a cornice hood. The other half have slightly projecting mullioned tripartite windows with a wider central light. These openings have a moulded cill and are surmounted by a moulded cornice carried on fluted console brackets.



Blenheim Mount is an impressive terrace of listed houses built in the 1865 to the designs of local architect Samuel Jackson.

At the bottom of Blenheim Road stands no.2, the end house on **Blenheim Mount**, which comprises of an 11 house, 21 bay, 3-storey terrace that faces onto Manningham Lane and is Grade II Listed. Local architect Samuel Jackson designed this attractive, landmark symmetrical composition, which is dated 1865. Lindstrum (1978) described Blenheim Mount thus:

'This is the finest of the Manningham terraces, incorporating ten houses of only moderate size in a well-balanced composition. ... This is mid-Victorian terrace housing at its best, precisely detailed and skilfully executed...'

Like a small number of terraces in St Paul's and in the neighbouring Apsley Crescent conservation area, Blenheim Mount was designed with an eye-catching centrepiece and distinctive ends to the row which add to the visual interest, but here it has been done on a larger scale and the architecture of the row as a whole is generally more sophisticated. The central three bays (at 6 Blenheim Mount and part of 7 Blenheim Mount) break forward of the rest of the elevation. The central bay of the three breaks through the entablature and is crowned by a segmental pediment which is carried on moulded panel dies. At the centre of the tympanum are three linked roundels with moulded ashlar surrounds. The larger central roundel frames a small window while those that flank it contain carved flower heads. The roundels are linked by carved leaves and there are floral relief carvings at the highest, lowest, and furthest right and furthest left points of the three roundels. Attached to either side of the pediment are circle motif openwork balustrades which extend across the adjacent bays and terminate in moulded panel dies with pointed ball finials. Below the pediment, at second floor level, is a pair of round-headed mullioned windows surmounted by richly archivolted arches that rise from fluted imposts and have panelled keystones. To either side of these openings are pilasters carried on modillion brackets. Below the windows is a two-storey canted bay window with chamfered jambs and lintels; the lights to the upper floor have segmental arch heads.

The three bays at either end of the main elevation (at 2 Blenheim Road and 2 Blenheim Mount and 10 and 11 Blenheim Mount) also break forward slightly and their architecture complements the centrepiece of the terrace. The bays at either side of each projection break through the entablature and are crowned by pedimented gables that are carried on moulded panel dies carried on brackets. At the centre of the tympanum is an oculus in richly moulded surrounds with similar florid relief carvings to those found in the pediment over the central bay of the whole row. A circle motif openwork parapet,

which looks like a balustrade, extends over the single bay between the pediments. The pedimented bays contain the same round headed and canted bay window openings as the central bay to the row (at 6 Blenheim Mount).



Blenheim Mount is set back from the road behind a leafy communal garden but glimpses of the finely detailed stonework can be had along the driveway.

The openings on the rest of the elevation, although less visually prominent than the pediments and parapets, are quite ornate. The second floor windows are mullioned pairs of segmental arch-headed windows with shared ashlar lintels, slender mullions and cills carried on brackets that are linked by a cill band. At first floor, excepting those bays described already where there are bay windows, the windows alternate between mullion pairs of segmental arch-headed lights and mullioned round-headed windows. The segmental arch headed windows are set in eared architrave reveals that are topped by a moulded cornice. The central light of the round-headed windows is taller and wider than the lights that flank it. The heads of the windows are set in richly archivolted arches that spring from fluted imposts. The central light has a panelled keystone and a cill band links all of the first floor windows. At ground floor the bays alternate between canted bay windows with chamfered jambs and lintels and the doorways.

The surviving original moulded panel doors have a muntin opening and are surmounted by semi-circular fanlights. These openings are set in

architraved reveals with a panelled keystone. The spandrels over the fanlight have floral relief carvings. The doorway is set in a doorcase consisting of pilasters and richly carved scroll brackets which carry a moulded cornice. Blenheim Mount has a long Welsh slate roof and retains most of its chimneys with dentilled cornices. Painted timber sash windows and traditional timber panelled doors remain in place and very little of the stonework has been painted, meaning that the terrace retains its historical and unified appearance.



263 Manningham Lane is an elegant five-bay villa.

Across Blenheim Road from Blenheim Mount, **263 Manningham Lane** is a restrained Classical style 5 bay villa which is almost Georgian in its styling. At ground floor this ashlar-fronted building has only three large bays. The central doorway is recessed between large tapered pilasters which carry an entablature with a finely dentilled cornice. This doorway is flanked by canted bay windows with a similar entablature. At first floor there are five tall two-pane sash windows; the central one is set in architraved surrounds and is surmounted by a moulded cornice on brackets. At second floor there are five squat windows with recessed sills and would have originally lit the servants' quarters. The elevation is topped by an entablature with fine dentils and a projecting moulded stone cornice. The slate roof is hipped, but most of the chimneys have been altered.



Bottom of previous column: The Queen Anne Revival architectural style of 285 Manningham Lane is an interesting contrast to the Classical and Italianate architecture of many of the buildings in the conservation area.

To the north of Blenheim Mount, **285 Manningham Lane** (*The Heathers Residential Rest Home*) is a large 5 bay former pair of houses that was built in 1891 in a Queen Anne Revival style to the design of Herbert Isset. These were among the last grand houses to have been built in Manningham (Sheeran, 2005). The building stands under a high-ridged hipped grey slate roof with red clay ridge tiles. Above the central bay there is a pedimented timber dormer window with modern glazing that looks out of place. To the left of the dormer is a tall stone chimney with cornice detail. The bay below the dormer is set between bays which project forward. Below the coped parapet and moulded cornice is a three-light mullioned window consisting of single pane sash lights set in architraved ashlar surrounds. At ground floor is a four light, transomed cruciform mullion window with a moulded sill and cornice. The projecting bay to the right contains, at ground floor, a broad canted bay window with transomed single lights to the sides and a three-light transomed window with slender cruciform mullions. The bay window has a moulded sill, horizontal mullion and cornice. The transoms retain leaded and stained glass and the lights below have side hung casement openings. At first floor is a smaller stone box window with a similar transomed three-light cruciform mullion window. A moulded cornice and a parapet that terminates in dies that are surmounted by ball finials crown this opening.

At second floor is a row of three mullioned round-headed windows with keyed heads and moulded imposts that continue across the wall as an impost band. The impost band terminates beneath two tall finials which flank a Dutch gable. Above the windows is a panel which is surmounted by a pediment with ball finial that crowns the gable. On the same elevation there is a narrower projecting bay with squared bay windows to ground and first floor with transomed lights, cruciform mullions and stained and leaded glass to the transoms. There are identical keyed and imposted round-headed windows at second floor, which are set in a smaller Dutch gable that is topped by a pediment and ball finial. To the left of this bay is the original front doorway with four panel timber double doors surmounted by a segmental arch fanlight with unique astragal glazing. The doors stand between modified monolithic pilasters that carry a keyed and archivolted arch over the fanlight. The doorcase is topped by another Dutch gable with is crowned by a ball finial.

285 Manningham Lane has a similarly impressive frontage to St Paul's Road and across the road, **St**

Paul's Terrace (2-28 St Paul's Road) was built as one in 1874 and its appearance is clearly influenced by the nearby Blenheim Mount which is dated 1865.



St. Paul's Terrace was built in 1874 to a design influenced by nearby Blenheim Mount.

The design of St Paul's Terrace uses variations in building height, roof shape and architecture coupled with projecting bays to create a symmetrical composition with a centrepiece and distinctive ends, although the topography of St Paul's Road means that the terrace steps downhill and the row loses some of its presence as a result. The houses are unified by their architecture and details and each consists of two bays, with the exceptions of nos. 8 and 22 that have three-bay frontages, yet the rhythm of the main elevation is not interrupted. At ground floor the canted bay windows with hipped slate roofs alternate with doorcases made up of pilasters with foliated capitals which carry an ashlar semicircular arch. These have flower-head carvings to the spandrels and a relief carving of an acanthus leaf to the keystone, directly above which is a moulded cornice hood.

Some of the doors have the original moulded timber panel detail. At first floor all of the windows are squared openings, but there is a subtle alternation



between plain windows and those with projecting lintels and moulded cornice hoods. Each step up the hillside is topped by the same entablature with tall slender modillion brackets and a stone cornice gutter. Most of the houses have a blue slate mansard roof with stone dormer windows with segmental pediment gables with panelled tympanums. Unfortunately these original openings alternate with a

variety of modern attic windows and in a few cases unsuitable larger modern dormers have replaced

the original dormers. Each section of roof is coped and most of the stone chimneys retain their full height and entablature detail, giving the row a consistent skyline.

The centrepiece of the terrace is formed by nos. 14-16 which break slightly forward from the rest of the elevation. The central two bays of the four-bay projection break through the entablature and are crowned by a large segmental pediment. The tympanum contains tablets that are incised ST PAUL'S TERRACE and the date 1874 in Roman numerals. Two keyed round-headed windows break through the moulded base of the pediment which is treated as an impost band to the windows. It continues as the adjoining bay to either side as the cornice over a small attic window which is flanked by squat pilasters and has a sill resting on top of the entablature. Below the pediment, a recessed dividing strip is flanked by two-storey canted bay windows which break up the rhythm of the first floor windows.



2-4 St Paul's Road is an unusual turreted house with ornate iron cresting to the rooftop. This building, along with the property at the opposite end of the terrace (nos. 26-28) is a key unlisted building in the conservation area.

The pairs of houses at either end of St Paul's Terrace (nos. 2-4 and 26-28) form distinctive bookends to the terrace. A bay to each house projects forward and the doorcases project from the wall as porches, which gives nos. 2 and 28 the appearance of being symmetrical 3 bay houses. The projecting bays contain two-storey canted bay windows with hipped roofs. These bays break through the entablature and are topped by their own moulded cornice. The gabled attic windows break through this cornice and the openings have keyed segmental arch heads. Above the dormers are steeply pitched four-sided roofs with are crowned by highly ornate iron cresting which is unique in the conservation area. The roof and treatment of these bays give them the appearance of being towers at either end of the terrace. Although it is unlisted, St Paul's Terrace retains chimney details, traditional door and window details and very little of the stonework has been painted and it is a credit to the owners of these properties that the terrace retains a coherent appearance.



The simpler architectural style of 21-27 St Paul's Road has sadly been diminished by the loss of traditional details and painting of stonework.

9-27 St Paul's Road is divided into two terraces of less stylised houses. There is a steady rhythm of gable-fronted bays; round-headed dormer windows and two-storey canted bay windows. The historic and uniform appearance of the houses is greatly diminished by modern door and window details, the painting of stonework and elevations, the removal or reduction of chimneys and alterations to some of the gables.

32 Bertram Road is attached to the rear of 27 St Paul's Road. It was probably built c.1890 and has an unusually designed frontage. The pitch of the blue slate roof is interrupted by the hipped slate roofs to a triangular bay window and a canted oriel on shaped corbels. Below the oriel is a canted section of wall. Between these two windows is a small catslide roof carried on ornate timber brackets beneath which is a narrow window. This window opens onto a small balcony which sits on top of what might have originally been the porch, with the camber headed window at its centre formerly a doorway. To the left is a much larger timber and glass early 20th century porch with panels below the sill. Dentils carry a gutter above which is some ornate ironwork that conceals the pitched felt roof of the porch.



32 Bertram Lane has an unusual frontage that shows intervention from the late 19th century through to present day.

5-19 and 6-20 Bertram Road are two identically designed terraces of 2 bay houses which date from the 1880s. The end bays of each row break forward slightly and are fronted by a half hipped gable with a slightly overhanging roof with plain bargeboards. At ground floor in the end bays is a canted bay window with a steeply pitched slate roof, above which is a pair of mullion windows. The houses in between all have half-hipped dormer windows which are smaller versions of the end gables, complete with red clay ridge tiles and red clay finial detail. At first floor a moulded cill band links the regularly spaced plain windows. The ground floor openings all have pointed lintels which give the effect of a Tudor arch.



The lintels to the doorways are architraved and the jambs are chamfered and quoined. Unfortunately this stretch of Bertram Road retains little of its original character and appearance as none of these houses retain traditional door and window details while chimneys have been reduced, rendered or rebuilt in redbrick, margins and several whole elevations have been painted, and external pipe work and satellite dishes break up the elevations.

4 Bertram Road appears to have been built as a three-bay villa, or possibly a house and shop, for it has three evenly spaced plain first floor windows, but an unbalanced layout of ground floor openings. Semicircular fanlights surmount both doors and these are set in ashlar surrounds with a keyed archivolted arch. Over one doorway roundels have been carved into the spandrels, while the spandrels to the other are panelled. The left hand door is more ornate as it is flanked by pilasters and is surmounted by a series of balusters with a relief carving below. The right hand door and tripartite mullioned window are surmounted by an entablature with a frieze that could have been used as a fascia to a shop. Next to the right hand door is a canted bay window. The steep pitched roof to the building lacks chimneys and is clad in unsuitable modern tiles.



Across the road, **3 Bertram Road** is a low two-storey building that is similar in design to the long terrace that adjoins it (5-19 Bertram Road). At ground floor, forming part of a

single storey red tile roofed extension is a traditional shopfront with broad stone pilasters flanking transomed doorways and large timber shop windows with stallrisers below. Oversized modern signs have been attached to the fascia. Much of the timberwork above the pilasters is in a poor condition.



The mosque in Bundria Close is a modern building of rather ordinary design.

To the south of Bertram Road is a new street, Bundria Close, at the foot of which is the modern **Masjid Quaba Mosque**. The building is mainly slate roofed and uses hammer dressed sandstone to most of its elevations. Most of the decoration is reserved for a flat-roofed two storey projection which contains five bays of modern style doors and windows which are all set in quoined pointed arches. Three golden onion domes crown this flat roofed element. The rest of the building and the houses which are attached to the Mosque are of a very plain design and have modern openings, adding little to the unique visual character of the conservation area.

Across Church Street from the Mosque, **Rose Bank** is an elevated terrace of 6 houses which stand behind a large shared front garden. This mid-19th century terrace has a regular grid-layout of openings. The first floor windows are plain apart from the cills that project and are carried on shaped corbels. The ground floor windows are similarly plain but here there is an apron below each cill. The doorcases consist of pilaster jambs that carry an entablature with a moulded cornice hood. Along the top of the wall, modillion brackets carry a stone gutter shelf. The diminishing slate roof has corniced chimneys along its ridge, but its appearance is marred by the large modern dormer window to 2 Rose Bank. Although none of the stonework has been painted, no traditional door and window details remain in place.



Qureshi View was built approx. 5 years ago by Manningham Housing Association.

Qureshi View is a modern housing development to the south of Rose Bank and faces the footpath at Highfield Place. They were built on the site of a 20th century building called Highfield House. The houses are three short terraces which are architecturally treated as one as the end houses to the group have projecting gable-fronted elements. The houses are 'traditional' in style, with slate roofs, punch faced stone elevations, coped gables with kneelers and ball finials to the saddlestones, and dentil blocks carrying the guttering. It is a shame that this new development has been carried out in a style which is a basic pastiche of the region's vernacular architecture rather than something appropriate yet modern or strongly detailed enough to sit well with the surrounding Victorian architecture. Instead of a chimney each house has a plastic flue sticking out of the roof and a lead encased triangular vent projecting from the roof. The wide modern casement windows look nothing like sash windows, are stained rather than painted and have none of the system of proportioning that even vernacular buildings have; while the varying distances that each house is set back from the property boundary makes the houses seem more like part of a modern suburb than an established 19th century one. Similarly, the stone and timber porches also add little to the overall visual quality of the houses.



Highfield Place comprises of a terrace of modest mid-19th century houses that have been sadly much altered.

Across the footpath, **Highfield Place** is a stepped terrace of mainly 2 bay houses built in the mid-19th century. The row has a blue slate roof apart from no. 6, which has a red clay tile roof. Most of the chimneys remain but virtually all have been altered or reduced in height. The houses were built at different stages, but are all similarly plainly detailed. Common details include modillion dentils carrying a stone gutter, fanlights over the doors, pilastered doorcases with moulded cornice hoods, canted bay or mullioned tripartite windows at ground floor level and plain windows at first floor. Most houses have modern door and window details and painted stonework and hence the visual appearance of the terrace is less unified than it could be.



2-28 Carlisle Road display a variety of shop fronts and signage that would benefit from a more sensitive, co-ordinated approach.

Parallel with Highfield Place, **2-28 Carlisle Road** is a stepped long terrace of shops which were built in the mid-to-late 19th century and have slate roofs and are mainly built from rock-faced sandstone 'brick'. This row particularly suffers visually due to a number of unsympathetic modern alterations which have cumulatively removed much of the parade's traditional character. Most shops have completely modern-style flat shopfronts that are frequently made of materials such as uPVC or aluminium. The fascia to each shop is modern in appearance and is frequently much too deep and dominates the elevation. Several shops have roller shutters which make them look particularly poor when closed. 2 Carlisle Road is one of the few shops with traditional details like stone pilasters and has a shallow fascia surmounted by a dentilled cornice. Very few traditional sash windows remain in place, elevations have been painted and chimneys have been shortened while in a few instances modern dormer windows have been inserted and disrupt the roofline. This disjointed row could make a much more positive contribution to the appearance of the conservation area.



The mosque on Carlisle Road has a distinctive architecture that makes it a key unlisted building in the conservation area.

At the top of Carlisle Road and announcing the beginning of St Paul's Conservation Area is **Hanifa Mosque** (also known as *Carlisle Road Mosque*). This large low building with tower was built in 1982 and its adventurous architecture makes it a local landmark. At the Carlisle Road end of the flat roof is a large pointed dome with oculi set around its edge and a crescent moon finial at its apex. Blank areas of sandy brick are broken up by white concrete bays with large pointed arches which frame modern doorways and glazing which is recessed within the arches. To the Ambler Street elevation is a section of brick with a large door hood that has a pointed arch cross section. To the right of this main entrance is a tall circular tower which is rendered and painted white. The tower widens at the top to support an octagonal covered balcony which is crowned by a golden pointed dome with a crescent moon finial at its apex.

Turing down East Squire Lane, the character of the area quickly changes due to the change in the scale, architecture and age of the buildings along the Lane. These are mostly Grade II Listed and are fragments of the old village of Manningham that was almost completely demolished when the new streets and avenues were laid out for development.



The houses along East Squire lane include some of the oldest buildings in the conservation area. Nos. 6 and 7 were built c.1800 and are Grade II listed in recognition of their architectural and historic value.

5, 6 and 7 East Squire Lane are Grade II Listed. Nos. 6 and 7 were built c.1800 and are a pair of

stone slate roofed sandstone 'brick' houses in a vernacular style. The doors and windows are recessed in plain stone surrounds with the windows divided into two and three lights by square mullions. The houses share a corniced stone chimney. 5 East Squire Lane is a slightly later single storey lean-to addition to no. 6. This very small house has a coped slate roof (replacing the original stone slates) and a red brick chimney which appears to be the original. This house has a rendered front elevation and lacks traditional door and window details. Similarly, nos. 6 and 7 East Squire Lane lack traditional doors and windows and the plain stone surrounds and mullions to the openings have been painted, while the gable end to no. 6 is rendered.



The surviving vernacular farmhouse at Ashdowne Place is a reminder of Manningham's formerly agricultural past.

Further along, at Ashdowne Place, **8-9 East Squire Lane** is an unusual survival: a farmhouse in the inner city. The houses were built as a single farmhouse in the 17th century which was converted into two cottages c.1800. Both are Grade II Listed and share a stone slate roof. The ground floor openings to no. 8 retain their 17th century vernacular detailing. The left hand row of six lights are separated by double chamfered mullions and set in chamfered recessed reveals that are divided into two rows of three lights by a double chamfered king mullion. The right hand window is a similarly detailed row of five lights, but without a king mullion. Between them is the original doorway with chamfered margins, but the 19th century trellis porch described in the listing description has been demolished within the last 10 years and replaced by a modern stone timber and glass porch with timber bargeboards. The first floor openings, like those to 9 East Squire Lane, are early 19th century details, namely square mullioned lights set in plain stone surrounds and a plain stone doorway. The casement windows and panels doors are both traditional features, though the painted render which covers the façade robs the building of much of its

original appearance. The 17th and 19th century chimneys retain their full heights but are also rendered and painted.



The adjacent **10, 11 and 12 East Squire Lane** are also Grade II Listed and might be a 1840s conversion/rebuild of the farm's barn as two back-to-back houses and one through house. The building has a stone slate roof and stone chimneys, but all of the elevations have been painted and rendered,

concealing the original character of the cottages. The openings are all set in slightly projecting plain stone surrounds, although the doors are modern and only one or two sash windows remain in place (one of which is an old six over six pane sash window to no. 12).

At Ambler Street is the former *National School*, which was built in 1862 in association with St Paul's Church. The Gothic revival architecture of this Grade II Listed Building visually reinforces its links with the Gothic Revival style St Paul's Church. The school is now the **Islamic Tarbiyah Preparatory School** after standing empty for a number of years.



The Islamic Tarbiyah School on Ambler Street was formerly the National School, built in 1862.

This two-storey building is built into the hillside and presents a long frontage to Ambler Street which terminates in gabled wings at either end. The larger gable of the southern wing contains a large pointed arch opening with a chamfered cill, chamfered quoined jambs and a hoodmould. Within this opening are three ogee-arched windows which are separated by colonette mullions with trefoil and hexafoil tracery above. This gable is coped and has kneelers. The opposite gable is smaller but has the same copings and kneelers. It contains a pair of colonette mullioned ogee arch traceried windows with a quatrefoil above. These openings are set in chamfered reveals with quoined jambs and a hoodmould.

Set inside of the larger gable is the main entrance to the school, which is set into the school's most eye-catching feature; a square tower which is broached to give an octagonal belfry that is crowned by an octagonal helm roof. The broad doorway and fanlight stand in a richly moulded opening with a broad-pointed arched head. Above the doorway there is machicolation with open spandrels. The tower then becomes narrower as it rises to a small second storey with quoined angles and paired colonette mullion ogee arch lights with hoodmoulds and chamfered quoined jambs and chamfered cills. Above these openings is a dripmould which is broken up by roundels set in diamond-shaped openings with moulded reveals. The tower then becomes broached and into each face of the octagonal belfry is a single ogee arched opening set in chamfered quoined reveals. Above the belfry openings are shallow rectangular panels which appear to contain red and white diamond tiling. Directly above is a course of machicolation and then a cornice with the lead ridged helm roof above. This roof, like that of the rest of the building has fish scale blue slates with every fifth course done using squared grey slates, giving the steep sided roofs a visually interesting and distinctive appearance. The traceried windows found elsewhere on the building are similar to those found on the front elevation. The majority of the first floor lights consist of mullioned pairs of windows with broad arched heads with carved spandrels. These openings are separated by double chamfered mullions and are set in chamfered reveals with quoined jambs.

Next door, **5 and 7 Church Street** is a pair of semi-detached houses which were built for the masters of the boys' and girls' schools which made up the former



National Schools (now the Islamic Tarbiyah Preparatory School). These Grade II Listed buildings are contemporary with the school building and are built in a similar Gothic revival style and have the same blue slate and grey slate fish scale/squared slate pattern on their roof. All of the ground and first floor window openings are narrow and have broad pointed arch heads with panelled spandrels. These openings occur individually and in twos and threes with double chamfer mullions, chamfered cills and quoined chamfered reveals. To the projecting central pair of gable-fronted bays is a canted bay window with double chamfered mullions and chamfered reveals. Set under the apex of these gable-fronted bays is a small arrow slit ogee arched opening set in chamfered quoined reveals. The overhanging roof is carried on shaped timber brackets and there are plain bargeboards at the gables. Like the school, these houses retain much of their original character and appearance and are unique buildings in the conservation area.

Across Church Street from the former schoolmasters' houses is one of the few industrial buildings in the conservation area, **Smith's Buildings** which were built in the early 20th century on the site of a number of back-to-back houses, cottages and other buildings. The buildings are now used as a textile warehouse and appear to be quite underused judging by their condition.



The warehouses on Church Street are still in use but falling into a very poor state of repair.

The element fronting Church Street is sparsely decorated and has dentils carrying the gutter, and a large shouldered lintel over the doorway which appears to have been salvaged from the houses which were cleared for this building. The openings are similarly domestic in character, though some are in square mullioned rows. Some sash windows remain, but all are in a poor condition. Standing behind this building is a small three-storey redbrick **warehouse** that was built later (probably c.1930) which is clearly influenced by the modern movement with its large windows with long horizontal panes of glass. At second floor is a partially blocked loading door. This building looks out of place due to the use of red brick and its corrugated roof. To the north of this warehouse is a plain stone-built slate-roofed two-and-a-half storey warehouse.



The gabled roofscape of 31-57 St Paul's Road adds interest to the terrace.

31-57 St Paul's Road/21 Bertram Road/6 St Mary's Road is a long stepped terrace that was built in stages (possibly in the 1880s) but is similarly detailed along its length and maintains a steady rhythm of features. There is a regular rhythm of slightly projecting gabled bays which are separated by four bays, two of which have gable-fronted dormer windows. The gables and the dormer windows all have decorative timber bargeboards, through few retain the original decoration and pointed timber finial detail. At ground floor there is a pattern of alternating doorways and canted bay windows which occur individually or in pairs. The bay windows all have pitched roofs (some are in slate, others are leaded), and chamfered sills and lintels. The doors are all topped by fanlights and these are set between pilasters which carry a shouldered architraved lintel with a large keystone and a chamfered underside. Other common features along the row are single and mullioned pairs of first floor and attic windows with chamfered cills and lintels. A moulded cill band links the first floor windows. The slate roofs overhang and are carried on timber brackets and some large chimneys with a double stone string remain in place. Although quite plain in appearance, the removal or replacement of the original timber bargeboards has removed much of the row's decoration, while the painting of stonework, shortening of chimneys, and insertion of modern style doors and windows have cumulatively undermined its group value.



Bottom of previous column: The terrace on the north side of St Paul's Road differs from the houses opposite, having a more defined Gothic architectural style.

Opposite is a similarly long terrace at **32-54 St Paul's Road/23 Bertram Road/8 St Mary's Road**.

This row is different in that its architecture is more strongly stylised with Gothic elements, the rhythm of features and openings along the front elevation is better articulated and the fact that there are two houses fewer on this terrace means that each two-bay house is slightly wider than those across the road.

The terrace has a symmetrical layout of gabled bays and openings, which is made less obvious by the fact that the row steps down the hillside. The row does, however, step downhill every seven bays, with the end bays projecting slightly and being gable fronted. The five bays in between these gables have a regular rhythm of gabled dormer windows. The only interruption to this row is halfway along, where nos. **42-44 St Paul's Road** break forward from the terrace and form a Gothicised centrepiece set under a pair of large gables. These gables have overhanging roofs which are carried on timber brackets and have timber bargeboards. Those to 44 are plain, but those to 42 appear to be incomplete remnants of the more decorative original detail. Under the apex of each gable is a large pointed arch opening with alternating ashlar and sandstone 'brick' voussoirs. Set within each arch is a pair of colonette mullioned pointed arch window with a projecting chamfered ashlar cill. Below the cill and slightly protruding from the sandstone brick wall is an ashlar shaft that separates the chamfered lintels of the plain two-over-one pane sash windows at first floor. The doorways to these houses are also slightly different from the rest of the row. The semicircular fanlights are surmounted by ashlar gabled hoods supported by ornately carved brackets/imposts. The underside of the segmental arch over the fanlight is richly moulded, the roof of the hood is coped and the saddlestones feature ornate floral relief carvings.



Bottom of previous column: 42-44 St Paul's Road are the central properties of the terrace and retain many original features.

The projecting gable-fronted bays are a quarter of the way along the terrace and those at either end are less ornate and have overhanging roofs carried on timber brackets and a single window with chamfered cills and lintels. The gabled dormer windows in between these larger projecting gables also have bargeboards (though few retain the original detail) and overhanging roofs but are generally more ornate. Below the apex of each gable is the apex of a large pointed arch panel with alternating ashlar and sandstone 'brick' voussoirs. Set within the panel are the attic windows; a pair of tall mullioned windows with chamfered cills and lintels. These gabled attic windows alternate with much smaller single light windows with chamfered cills and lintels that are sheltered by the overhanging roof. At first floor of all of the houses bar the central pair (42-44) there are alternating single and colonette mullioned pairs of windows with chamfered cills and lintels that are linked by a moulded cill band. Similarly at ground floor, the doorways alternate with lead roofed canted bay windows. The hoods over the door of each house are similar to those found at nos. 42-44 (described above), but most are squared rather than gabled and have ornate relief carvings at the corners. The carving of the imposts/brackets to the door hood of each house is unique. This long terrace retains a coherent appearance, particularly as some houses retain bare stonework and traditional door and window details. 36 St Paul's Road has some particularly fine sash windows and a fanlight that incorporates attractive leaded and stained Art Nouveau style glazing that were probably added in the early 20th century.

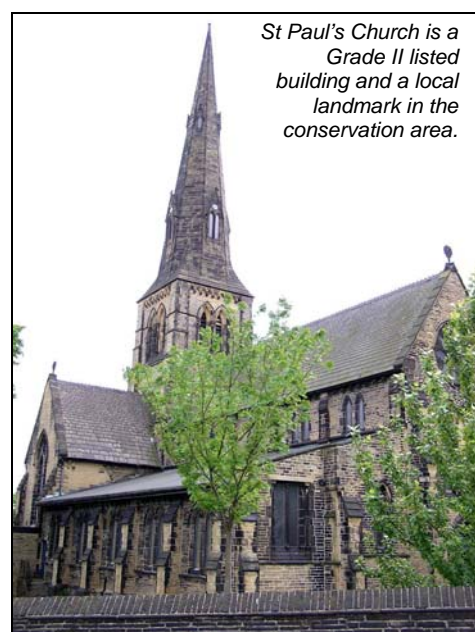
56-74 St Paul's Road is a stepped row of Edwardian houses which were built in three stages. Common features are grey slate roofs, gabled timber dormer windows, paired gutter brackets, and box windows and doorways underneath slate lean-to roofs. Unfortunately modern doors and windows, the shortening of chimneys, the demolition of the original dormers and the painting of stonework have stripped away much of the original decoration and detailing, hence these buildings appear quite plain and modern. Across the road is a modern pavilion-like medical centre at **59 St Paul's Road**. This rock faced stone building has an overhanging slate roof with a hipped porch roof which is supported by painted steel columns. Behind it is a rather less successful new building; a **small industrial unit facing Church Street**. The fact that the building is made out of stone is the only concession it makes for the conservation area and its rolled metal roof, metallic bargeboards and unpainted roller shutters are incongruous with the context provided by the conservation area.

At the top of St Paul's Road, forming a striking closing feature to views up St Paul's Road and down Church Street and occupying a commanding position at the junction of Church Street, Skinner Lane and Conduit Street is **St Paul's Church**.



This Grade II Listed Building was designed by prominent local ecclesiastical architects Mallinson and Healy and was completed in 1848, when Manningham was still a village. In the same year, the architects had designed the similar St Mary's Church in Wyke. The construction of St Paul's Church was paid for in full

by John Hollings of Wheatley House on Whetley Lane, who also endowed the living of the minister. John Hollings also paid for the southern aisle, which was added in 1856 (anon, 1948). The church is built to a Latin cross layout with the tower rising from the crossing of the nave and the slightly lower height transepts. The angles of the tower are lined with shallow stepped clasped buttresses with quoined angles. These buttresses flank paired pointed arch belfry openings with colonette jambs and mullions and hooded moulded arches. The top of the tower is machicolated with quatrefoil panels to the spandrels. Above this is a broached octagonal stone spire which elegantly rises to a considerable height. Four of the faces of the spire have gabled lucarnes with a finial decoration and lancet and oculus openings. These faces alternate with those which have much higher and smaller gabled lucarnes with cross finials and ogee arch openings.



St Paul's Church is a Grade II listed building and a local landmark in the conservation area.

The nave, transepts, chancel and porch all have diminishing grey slate roofs with open crested leadwork to the ridge and coping to the gables with raised saddlestones with delicate looking openwork kneelers. All of these structures bar the porch have at their corners clasping buttresses with quoined angles. The nave is the tallest and longest of these structures and consists of five buttress-separated bays of paired ogee headed lancets with quoined jambs and hoodmoulds. The gable end of the nave has a large eight-cusp traceried rose window with trefoil openings and a central quatrefoil. Below the rose window are three tall ogee-headed lancets; the blocked central light has colonette jambs.



At the foot of the gable is a pointed arch doorway with a richly moulded hooded voussoired archway, which is carried by imposted colonette jambs. These features are set in chamfered quoin jambs within a voussoired archway. The double doors are the original vertical timber board doors that are held together by ornate organic-looking wrought ironwork linked to the hinges. Attached to either side of the nave are the lower lead-roofed aisles which both have their bays divided by buttresses and have clasped buttresses at their angles. The eastern aisle has four bays of double chamfer mullioned pairs of lancets set in chamfered reveals. Each pair of lancets is surmounted by an oculus in chamfered reveals.

At the southern end is the gable-fronted porch. Below the apex of its gable is a hooded ogee arched niche with colonette jambs and a dripmould below. Underneath the dripmould is a pair of circular plaques with ornate trefoil openings. The hooded portal has a pointed arch head that is richly moulded and is carried by six colonnettes (a multi-jamb opening). Set into the gable of each transept is a pair of tall ogee arched lancets that are surmounted by a trefoil opening. These windows are set in a large pointed archway with chamfered quoined jambs and a hooded head. The gable end of the chancel contains three tall ogee-arched lancets that are similar to those on the gable end on the nave. Near the apex of this gable is a quatrefoil window.

The **Vicarage** to St Paul's Church stands within the churchyard and is a traditional style stone built modern building with a mock stone slate tile roof,

corniced chimney and mullioned window openings in plain stone surrounds. The pastiche of local vernacular architecture helps the building to blend in with the few remaining houses and cottages of Manningham village.

Across the road, **77 Church Street** is one such remnant of the old village. The taller main building occupies a corner site and is shaped to follow the roads around it. The building has a chamfered corner that frames a blocked doorway. The opening stands under a traditional timber fascia with a projecting moulded cornice which is carried by ornate fluted scroll brackets. On the Church Street side is another blocked doorway, this one flanked by pilasters. It appears that this building was purpose-built in the mid-19th century as a public house and is still marked on some maps as such. The retention of the old pub frontage features helps the building add to the street scene. The sash windows outside of the pub frontage all have chamfered lintels and moulded bracketed sills. The hipped stone roof has red clay ridge tiles and a stone chimney without a cornice. Attached to this building is a lower, older two-storey building that was built as a cottage. This building is also stone rooled and has a corniced stone chimney. The first floor retains the original squat window openings in plain stone surrounds (with single-pane timber sash windows), while at ground floor, later taller mullioned sash windows adjoin the low recessed doorway.



Though most of the pre-Victorian buildings in Manningham have been lost, a few still remain, like 77 Church Street, a former public house.

Across Church Street is another former pub, the **Mowbray Hotel**, but this building stands empty and burnt out while 77 Church Street is now a dwelling. This L-shaped mid-19th century purpose built public house has a stone slate roof with a hipped corner. The wall is topped by a moulded architrave, dentil course and moulded cornice gutter. The windows are all plain apart from the one over the doorway

which has eared architraved reveals and a projecting cill carried on fluted brackets. The doorway has pilaster jambs which carry an archivolted semi-circular arch over the fanlight opening. These are set within a doorcase made up of pilaster jambs with fluted and panelled carved scroll brackets which carry a moulded cornice hood. The right hand bay at ground floor is a blocked cart entry. The imposed voussoired segmental arched head of the opening is now embedded in the wall.



The Mowbray Hotel is a mid-19th century public house that now stands in a very poor condition having suffered vandalism and a number of fires.

1-9 Skinner Lane is a row of cottages which were built c.1830, with each cottage consisting of two bays of plain cill-and-lintel windows and plain doorways. An eaves band and dentil course runs along the top of the row. 7 Skinner Lane used to project forward from the row and was probably gable fronted. Judging by the leaded and stained casement windows and the size of the openings, the cottage was refaced in the 1920s as the windows date from this time and do not follow the same pattern as the rest of the row. It would appear that the end two cottages were joined together as a three bay house (9 Skinner Lane) with a central doorway with cornice hood carried on scroll brackets a couple of decades earlier. The houses originally had stone slate roofs and corniced chimneys, but few such chimneys remain and no. 7 has an unsuitable modern tile roof. Very few traditional windows and doors remain in place.



11-15 Skinner Lane (right-hand side of photo) were built in the mid-18th century in the local vernacular building style. No. 9 in the foreground was built as part of a terrace c.1830.

The adjacent **11-15 Skinner Lane** was built as a farmhouse in the mid-18th century, but was converted into three cottages (and refaced or possibly rebuilt in the process) c.1800-20. Details of the original farmhouse include the coped stone roof with shaped kneelers, the large quoins to the angles and the irregular depth of the courses of stonework. The corniced chimneys, plain stone doorways and three-light plain stone windows with recessed square mullions are all early 19th century details. The blocked tie-jamb doorway to the first floor of no. 11 reveals the function of the cottages; the door was a taking in door that was used to get wool and other materials into the first floor where cloth would be woven in a workshop shared by all of the occupiers of the cottages. These rare survivals show an interesting evolution (though at present there are no traditional window details and some painted stonework) and are Listed Grade II for their special interest.



17-21 Skinner Lane make an interesting contribution to the streetscape, but sadly have been much altered over the years.

17-19 Skinner Lane are a pair of c.1800-1820 cottages that lack much of their traditional appearance and character. Although the houses retain a stone slate roof, all of the walls are

concealed by painted render and the plain stone window reveals have been painted, the mullions removed and modern style windows inserted. The plain stone doorways have also been painted and frame modern style doors. The adjacent single storey **21 Skinner Lane** retains much more of its original character through the retention of a stone slate roof, bare stonework, corniced stone chimney and mullions to the plain stone window openings. Unfortunately the windows to the house are modern, the margins of the openings have been painted and the gable end has been rendered and painted. This house dates from the late 18th century.

27-29 Skinner Lane were built as a pair of cottages in the late 18th century, but are now a single dwelling. The windows and doors are all set in unpainted plain stone surrounds. The windows consist of three casement lights separated by slightly recessed mullions. The house retains a stone slate roof and (reduced) gable apex chimneys. This historic building retains much of its traditional appearance.



One of the few examples of affluent working class terraces in the conservation area, **Fern Terrace** and **15 St Mary's Road** is a plain row of houses and shops that was built in three stages. Alterations and modernisations to elevations, shopfronts, and window openings; the painting of stonework and elevations; and the insertion of inappropriate doors and windows have all undermined the traditional appearance of this terrace to a significant degree.



3-17 Rosebery Road is an attractive group of early 20th century dwellings.

An example of a more unified looking terrace is **3-17 Rosebery Road**, which were built in the first decades of the 20th century. The terrace has a regular rhythm of features and openings. At ground floor the doorways alternate with canted bay windows. All of these openings stand below a slate lean-to roof that is carried over the doorways by timber arcading supported by timber columns that form a veranda-style porch to each house. These porches consist of three arches with drop finials and open spandrels which spring from imposted columns and imposts that emerge from the mullions of the canted bay windows to either side of the doorway. At the ends of the row, the layout of the openings is different and instead of arcading there are elongated timber arches. At first floor there are regularly spaced plain mullioned windows with a moulded continuous timber bargeboard running underneath the moulded timber gutters. Regularly spaced deep chimneys with a double cornice stud the slate roof. Although the row retains quite a uniform appearance, its character would be improved by the reinstatement of traditional doors and windows (and a mullion to no. 5) and the removal of paintwork from around the openings.



The Manor House on Rosebery Road, Grade II listed was originally built in 1786 and has an elegant, symmetrical Georgian frontage.

Another survival of the pre-suburbanised Manningham village is **The Manor House (19-21 Rosebery Road)**, which was built in 1786 and re-fronted c.1830. The house was built for Jonas Booth, a textile merchant who employed hand weavers. A former warehouse is to the rear of the property (Sheeran, 2005). The c.1830 front of this Grade II Listed Building faces Rosebery Road and has a rigid Georgian layout of evenly spaced openings across three bays. Central to the frontage is a timber door with six fielded panels and a rectangular fanlight. These openings are set in plain ashlar reveals that stand within a doorcase made up of slender pilasters and large scroll

brackets carrying a cornice hood. The windows that flank the doorway and occupy the three bays at first floor are all set in plain ashlar reveals and retain traditional timber sash openings. A course of small, widely spaced dentil brackets carries the gutter. The stone roof is hipped and has a corniced stone chimney to one side, which is marred slightly by the tall chimneypots to the rear house (19 Rosebery Road) that protrude over the ridge of the roof. This rear house incorporates the flat-faced mullioned rows of fixed lights and sash windows of the late 18th century building that once stood on this site. The doorway in the stone roofed gable fronted porch is an older camber-headed openings with chamfered reveals.

To the southeast of The Manor House and facing gable-on to Rosebery Road is **Manningham Old Manor House (23 Rosebery Road)**. This Grade II Listed Building was originally a longer building, with the hall (possibly with a crosswing at the other end) extending into what is now the road. The surviving hall has aisles to its front and rear – a rare survival in Bradford. According to Sheeran (2005) the form of construction and the roof timbers suggest that the existing house is a rebuilding of a medieval house from the 15th century or earlier, with rebuilding in stone occurring in the late 16th or early 17th century. The front of the building was apparently refaced in the late 18th century with the present even courses of sandstone brick. It was probably about this time that many of the double chamfer mullions were removed from the windows in order to convert the narrow casement window openings into larger sash openings. Within the last three years this building has fallen from being occupied and in a good state of repair to being empty, boarded up with windows missing, and large sections of roof lacking stone slates and copings. In its present state, Manningham Old Manor House presents a sad sight at the entrance to St Paul's Conservation Area.



The Old Manor House has fallen into a very poor state of repair and urgent action is required to prevent further deterioration of its fabric.

The gable-fronted cross wing has quoined angles topped by kneelers, but the copingstones along one pitch of the roof have been removed along with the saddlestone with finial, leaving the inside of the wall open to the elements. The copings that do remain stand on a deep course of cement which looks unsightly. The roof behind this gable lacks a covering to the ridge and the top courses of stone slates are missing. At first floor is a pair of square, double-chamfer mullion windows set in chamfered reveals with composite jambs. Above this window opening, which was probably a four-light opening until the building was refaced, is a hoodmould. At ground floor is an architecturally identical window with much taller openings with an early 19th century plain stone doorway to the right, which suggests that the Old Manor House was made into two dwellings when its original purpose ceased. The 1½ storey hall has a row of three large lights with double chamfer mullions recessed in chamfered composite reveals surmounted by a hoodmould. The coped and gabled stone dormer window with saddlestone finial was probably added c.1900.



Though much of the old house was rebuilt in the early 19th century some original features remain, such as the mullioned windows and doorway with Tudor spandrels.

The long asymmetrical gable end of the Old Manor House originally contained part of the hall and rear aisle. It retains its kneeler and copings, but the terminal finial decoration of the rear pitch of the roof has been removed. At the apex of the gable is a corniced 19th century chimney. Below this is a reused opening from the demolished section of the hall; a three-light double chamfer mullion window set in recessed, chamfered composite reveals surmounted by a hoodmould. The doorway is another reused opening and is possibly the original main doorway which led into the demolished section of the hall. This boarded up opening has chamfered composite jambs and a broad pointed arch architraved lintel. The large first floor windows are all 19th century or later, but have 17th century hoodmoulds over them. To the rear a minority of the stone slates remain in place while the heraldic stained glass of one of the rear windows of the cross wing, which is mentioned in the listing

description has probably been destroyed by vandals. Bradford Council has recently served an *Urgent Works Notice* on the owners of Manningham Old Manor House in order to return the building to a weather and windproof state and prevent any further deterioration of the fabric.

Salem Chapel stood at the corner of St Mary's Road and Oak Lane and was built c.1890. The chapel was demolished following a fire in 1990, but the former Sunday School (**21 St Mary's Road**) survived more or less intact and is now used as an auction house. This building is dated 1889 and combines Tudor and Gothic Revival details. The large gable fronted main hall dominates the front elevation. Lower wings led to terminal gable fronted end wings, but only the southern one of these remains, disrupting the original symmetry. The former Sunday school has blue/grey slate roofs with red clay open cresting to the ridges.



The former Sunday School on St Mary's Road has since been reused as an auction house and is a key unlisted building in the conservation area.

The main gable has chamfered copingstones; raised, stepped kneelers, and a saddlestone finial. The wall of the gable is bisected by a buttress that rises up the wall in three stages. At first floor the buttress separates two canted oriels each with four transomed lights divided by double chamfer mullions. Most of the casement windows appear to be original and the attractive, finely detailed leaded and stained glass to the transoms remains in place. The oriels are each surmounted by a corniced parapet and project from the recesses contained within two large chamfered ashlar pointed arches. The arches are surmounted by hoodmoulds which extend over the smaller windows with chamfered reveals (including quoined jambs) to either side of the arches. Directly below the oriels are large cruciform mullion windows with a double chamfer to the mullions, and chamfered ashlar reveals, including quoined jambs. To one side of each of these windows is a pointed arch doorway, presumably one used by boys, the other used by

girls when the building was originally built. The doors are well recessed between chamfered composite ashlar jambs from which a moulded and recessed hooded arch springs. To either side of this tall gabled part of the building are two lower wings; the northern one has been truncated by the demolition of the chapel and is incomplete. Both wings have Arts and Crafts style overhanging roofs and pairs of double chamfer mullion windows set in chamfered reveals that are sheltered by the overhanging roof. The windows nearest the large gable form the transoms of a pair of taller windows below, forming a cruciform mullion window which is identical to those found at ground floor along this elevation. The remaining end gable has a triangular coped roof, raised kneelers and a saddlestone finial. At first floor is a similar oriel to those on the main block of the building, but with more stained and leaded glazing. This oriel is carried by a pilaster which separates two cruciform mullion windows which are identical to those found on the rest of the building. A moulded cill band wraps around the front elevation and links all of the first floor windows.



St Catherine's Hospital is still used by the NHS and is a key unlisted building in the conservation area.

Further along St Mary's Road, **St Catherine's Hospital** is another impressive large-scale key unlisted building which is well detailed and retains its original appearance. The building was erected in 1898 in a Queen Anne Revival style with an inscription over the porch detailing the hospital's foundation in 1893 and the opening of the present building. Initially the hospital, or rather hospice, contained 24 beds, but by 1937 there were 45 beds for the exclusive use of female patients with chronic illnesses.

The hospital has a near-symmetrical seven bay elevation with a Dutch gable to the central bay and projecting gabled end bays. This building has several eye-catching architectural features and chief among them is the recessed arched porch at the centre of the main elevation. A large richly



moulded semi-circular arch with voussoir-like bands springs from low ashlar pilasters. At the crown of the arch two of these bands flank a leafy relief carving on the keystone. The spandrels contain scroll and foliage relief carvings which frame plaques incised 'SAINT CATHERINE'S HOME' and 'FOUNDED 1893 ERECTED 1898'. The archway is flanked by two tall, modified pilasters which carry a deep moulded architrave and pulvinated, urn-like sections of frieze with ornate relief carvings and dentilled tops which carry the moulded cornice hood of the porch. Underneath the hood, the frieze is incised with ornate relief carvings which flank text describing the foundation of the hospital. Below this is the deeply moulded architrave that passes over the keystone of the archway. Within the recess of the arched porch, a moulding links squat pilasters and between them is a richly moulded fielded panel. The central pair of pilasters and the mullions they carry form the jambs to the main door of the hospital, which is the original timber door with a unique layout of interlocking moulded panels. Above the stone lintel is an attractive leaded and stained glass transom. To either side of the door and its transom are corresponding transomed lights with leaded and stained glass and chamfered mullions.

Directly above the cornice over the porch is a canted oriel made up of four transomed lights. The transoms have rounded heads and retain stained and leaded glazing. A double chamfer mullion separates the central pair of lights and all of the lights have chamfered cills. The oriel is surmounted by a moulding and a corniced ashlar parapet that slopes inwards and has a wavy central portion. The parapet forms a sort of balustrade to the pair of double chamfer mullion round-headed windows which are set into the face of the Dutch gable at the centre of the elevation. The bottom corners of this Dutch gable are scrolled and an incised panel sandwiched between two mouldings breaks through the copings below the apex of the gable. The pairs of bays to either side of this central bay would have a symmetrical layout of cruciform mullion and two- and three-light mullion windows if it wasn't for the larger, more ornate window to the left of the centre bay. Like the rest of the windows, this large light has chamfered ashlar reveals, quoined jambs, and double chamfer mullions. It is divided by the mullions into three lights, the central one being wider, and each window has ornate stained and leaded textured glass arranged in colourful geometric patterns and shapes made up of large numbers of small pieces of glass. The central light

is surmounted by a semicircular transom with two smaller, mullioned openings above, while the lights to either side of the largest window are surmounted by similarly slender rectangular transoms, all of which incorporate the same textured, leaded and stained glass.

This same large, complex, highly ornate opening is repeated on the two storey canted bay windows on the end bay to the left, although not all of the lights are leaded and stained. A coped parapet with a wavy profile tops these bay windows. The gabled wall the bay windows project from has chamfered angles at ground floor and is topped by ashlar copingstones, raised kneelers and a saddlestone ball finial. The gable at the other end of the elevation rises to the same height, but incorporates three regular size storeys while the gable just described is made up of two taller storeys. This gable is much plainer and the only features it shares with the other gable are the copingstone, raised kneelers and saddlestone ball finial. At ground and first floor is a squared bay window with tall mullioned three pane lights; the top panes at first floor having stained and leaded glazing. The bay windows are topped by a moulding and a ramped, coped parapet. At attic level is a row of four lights set in chamfered reveals with double chamfer mullions that are separated by a central square king mullion.

The elevation to Skinner Lane is not without ornament. At the centre of the elevation, a large full height canted bay window breaks through the eaves and is crowned by a parapet with ramped ashlar copings. This bay window has a bowed grey slate roof with a lead finial at its apex. On each face of the bay window is a double chamfer cruciform mullion window with chamfered composite jambs and leaded and stained glass upper lights. Directly above the bay windows and projecting from the ridge of the diminishing grey slate roof is an unusual four-sided fleche with a shouldered opening to each face and an entablature below the concave-sided lead helm roof.

Across St Mary's Road and facing onto Welbury Drive is the former *Bradford Children's Hospital* (now **Nightingale Residential Rest Home**). The building was purpose built as a children's hospital in 1889, the principal patron being Samuel Cunliffe Lister, owner of Manningham Mills. The nuns of the All Saints Sisterhood who were connected with the now demolished St Jude's Church originally began the Children's Hospital. In 1883 they altered three houses at Hanover Square (which was to the immediate south of the Church) to accommodate 12 children suffering from incurable diseases. The construction of this hospital off St Mary's Road allowed more children to be cared for in a better-

equipped building. The circular wing, which accommodated a day room and operating theatres, was added in 1905. The building was in its original use until closure in 1987, when its current occupiers took on the building.

The original Queen Anne style hospital building has a ten bay front elevation with wider projecting gable-fronted end bays. The central ground floor doorway and doorcase occupies two bays of the ground floor. The doorway is in a recessed porch which is fronted by a large semi-circular arch with open spandrels and a fluted keystone. These openings are set between two large sandstone 'brick' pilasters with ashlar straps. The pilasters rise above the doorway and flank four leaded double chamfer mullion lights which light the porch, and, above this, a large moulded panel with complicated scrolled relief carvings which frame a central lozenge-shaped tablet which is inscribed 'Founded in Hanover Square 1883'.



The Grade II listed former Children's Hospital was built in 1889 in an exuberant Queen Anne architectural style.

The porch is flanked on either side by three bays of narrow single pane timber sash windows which are separated from the mostly nine-pane transoms above them by a square stone mullion. Above the ashlar cills is a moulding and a cill band links the eight nine-over-one pane sash windows at first floor. The lintels over the first floor windows form a continuous band which forms an architrave to an entablature with a moulded stone cornice gutter and a deep ashlar frieze which is incised 'BRADFORD CHILDREN'S HOSPITAL' with a relief carving of two infants and an orb between each word and at either end of the frieze. At either end of the main building at ground floor are the wider projecting end bays with large canted bay windows at ground floor. Each slender single pane sash light is surmounted by a nine-pane transom, with the central lights and transoms being separated by a cruciform mullion. A deep parapet with strapped ashlar quoined angles tops each bay window. At first floor is a pair of mullioned nine-over-one pane sash windows. The

second storey is contained within the shape of the gable.

The gable is topped by a ball finial at the saddlestone and has coped angles, and raised kneelers with strapped pilasters below. The gable contains a pair of mullioned nine-over-one pane sash windows with a curved broken pediment above and an ornate scroll carved ashlar apron below. The large mansard roof has two tiers of dormer windows. The lower tier runs between the end gables and projects from the steeper lower pitch. Each of these dormers on the lower tier consists of a mullioned pair of nine-over-one pane sash windows under a hipped slate roof with a lead ball finial. The higher tier of dormer windows consists of four gabled six-over-one pane sash lights. The large stone chimneys with cornice details rise in the spaces between these dormers. The end gables of the roof have ball finials at the saddlestones, coped sides and raised kneelers.



The rotunda on the eastern elevation of the building was added in 1905 and contrasts interestingly with the more ornate, formal architecture of the main body of the building.

The 1905 rotunda wing has regularly spaced bays of slender lights; four-over-one pane sashes with nine pane casement transoms at ground floor, four-over-four pane sash windows with nine pane casement transoms at first floor. All of the openings on each floor are linked by moulded cill bands and mouldings carried by the lintels. At first floor each window is surmounted by a scrolled broken pediment with a finial rising from the tympanum. The rotunda is topped by moulded ashlar copings

with ornate delicate looking iron railings attached to them. At the centre of the rotunda is a decorated octagonal stone chimney.

Facing the former Children's Hospital, the middle class houses at **Welbury Drive** were probably built in the 1880s. The two-bay houses have a stone architrave with moulded stone cornice gutter, corniced two mullion light box windows at ground floor and bracketed cornice hoods over the pilastered doorways with segmental arch fanlights. These are interrupted at regular intervals by three-storey gable fronted bays. These bays contain at ground floor corniced canted bay windows, mullioned plain first floor windows, plain single attic lights and an overhanging roof to the gable which is fronted by timber bargeboards with slender finials, drop finials and openwork carvings below the apex. The row retains most of its broad, corniced stone chimneys which project from the apex of the mansard roof. Unfortunately the painting of openings and doorcases, the insertion of various non-traditional door and window details and the disruption of the roofline by large modern dormer windows have all taken their toll on the unified, traditional appearance of the terrace.



The terrace on Welbury Drive have been detrimentally affected by a number of intrusive alterations.

At the foot of Welbury Drive is the eastern section of Bertram Road. **44-50 Bertram Road** is a short row of five middle class dwellings. Each house consists of 2 bays and the end houses rise to a third storey which is contained within a gable with plain timber bargeboards to the edge of the overhanging roof which has a pointed timber finial at its apex. The door to each house is topped by a semi-circular fanlight and these openings are set in an ashlar doorcase with panelled spandrels. Each doorcase is topped by a moulded cornice hood which is carried by ornately carved scroll brackets. A plainer but similar cornice hood on brackets can be found over the squared first floor windows which also have projecting cills carried on shaped corbels. The doorways alternate with canted bay windows, those in the outer bays rise to two storeys in height. The

bay windows are topped by a moulded cornice which is surmounted by a simple yet highly decorative iron openwork parapet which has a trefoil motif. The two storey bay windows have panelled sections between the storeys and the cills of the upper bay windows are carried on shaped corbels. The three central house traditionally had no dormer windows, but no. 48 has a c.1900 timber gabled dormer with open timber bargeboards and a pointed timber finial, while no. 46 has an out of keeping full width modern box dormer.

52-68 Bertram Road is a long terrace of fairly plain lower middle class or possibly affluent working class dwellings which were built c.1900. There is a regular rhythm of single first floor windows and mullioned pairs of ground floor windows. Decoration is reserved for the doorways. The door and rectangular fanlight are set between chamfered quoined jambs and elongated brackets that carry a hood with scrolled broken pediments similar to those found at Bradford Children's Hospital (perhaps the houses were built for the staff).

The regular rhythm of the broad stone chimneys and unusual original triangular-shaped gabled dormer windows is interrupted by a couple of oversized, inappropriate modern dormer windows. The cleaning of stonework, the painting of openings and elevations, and the array of unsuitable modern doors and windows on display remove much of the terrace's unified character and appearance. At the end of the row, **31 Oak Lane** is a contemporary 3 bay house that is similarly detailed. The right hand bay breaks forward and is gable fronted with plain timber bargeboards beneath the roof. This bay has a slate roofed canted bay window at ground floor and the rest of the openings have chamfered lintels.



19-29 Oak Lane have unusual mansard roofs that retain their original dormer windows.

19-29 Oak Lane were built c.1880-1890 as a symmetrical row of 2 and 3 bay houses which is stepped in its centre. The terrace retains a traditional roofline with slender dentils carrying the cornices to the full height stone chimneys that project from the blue slate mansard roof. Set into

the lower pitch of the roof are regularly spaced stone dormer windows set in ashlar surrounds with cills carried on shaped brackets. These dormer windows break through an entablature with paired, shaped dentil brackets carrying a stone gutter shelf. The single first floor windows all have projecting cills carried on shaped brackets; those beneath the dormers have corniced lintels. At ground floor there is a symmetrical arrangement of slate roofed canted bay windows, pairs of mullioned lights with corniced lintels and ashlar doorcases with a chamfered inner edge and brackets that carry a cornice hood. The end bays to the terrace break forward slightly, are gabled and have an attic storey which breaks through the entablature. Squat pilasters carry the moulded copings of the gables. At the centre of each gable is a keyed and imposted round-headed light.

19 Oak Lane was converted from a house into a shop in the early 20th century and its ground and first floor openings have been altered. The two storey canted bay windows which are still in place at 29 have been replaced at 19 by three mullioned sash windows at first floor and a shopfront at ground floor. Unfortunately this shopfront has been modernised with little regard for maintaining its traditional character. The only remaining details are the pilasters, pedimented consoles and cornice. The rest of the shopfront and all of its oversized signage is modern and appears incongruous with the terrace.

Around the corner, **2-12 Mansfield Road** are two short terraces of early 20th century houses. The houses have corniced stone chimneys and steeply pitched overhanging grey slate roofs with bargeboards below the timber gutters. The bargeboards to 8-12 are plain, but those to 2-6 are of an attractive saw tooth design. At first floor there are mullioned pairs of windows set in ashlar reveals which are linked by a plain cill band. The canted bay windows and doorways at ground floor stand beneath hipped lean-to slate roofs. Unfortunately few original door and window details remain in place, stone elevations have been painted, mullions have been removed and unsuitable dormers and pipe work have been installed. Set at a right angle to 12 Mansfield Road is an earlier **coach house and stables**. This burnt out and modernised building has a hipped stone slate roof which is broken up by a small central gable fronted projection to which a hoist has been attached over its small voussoired round-headed opening. Below this is a loading door (with traditional timber doors), the sill of which is also the lintel to the large shouldered cart entrance at ground floor.



The former coach house and stables on Mansfield Road are in poor condition but properly renovated could make an important contribution to the conservation area.



The works on Mansfield Road date from the early 20th century but are now mostly empty.

Across the street, **15 Mansfield Road** is a white and red brick factory/warehouse built in the early 20th century on the site of a riding school. The building consists of five long bays of timber multi-pane industrial windows with sections of glazing which open on pivots. These windows all have painted iron girder lintels; those at first floor are beneath a continuous girder lintel, and a cill band links the openings at each floor. At ground floor, the original vehicle entrance is concealed by a large ugly roller shutter and is partially concealed by an oversized modern sign, while further along the elevation a taller vehicle entrance has been created, reusing the iron girder lintel, but bringing with it an even larger unpainted roller shutter. Attached to 15 Mansfield Road is the lower gable-fronted stone **13 Mansfield Road** which has modernised uPVC openings concealed by three large unpainted roller shutters which are surmounted by a massive fascia which excessively dominates the frontage.



The shops on Oak Lane were purpose built as retail units c.1900 but have sadly lost much of their original shop front detail.

Returning to Oak Lane, **7-17 Oak Lane** is a parade of six three-storey purpose built shops and flats that were built as one c.1900 on what was one of the few empty plots in the area. Nos. 9-15 face directly onto the street, while the end units, nos. 7 and 17 are set in the chamfered corners of the building and face the street at an angle. The slate roof is interrupted at regular intervals by the Queen Anne style gables which top each of the 6 bays of the building. Each gable is topped by a pediment carried by pilasters with a panel with a relief carving of a swag in between them and curved copings to the sides. The openings to these gables at nos. 9-15 consist of two keyed and imposted semi-circular headed single pane sash windows set between pilasters. At nos. 7 and 17 the Dutch gables contain a pilaster-jambled Venetian window with a keyed and imposted semi-circular headed central light. Above each of the slender squared side lights is a relief carving. Directly below these Venetian windows is a pilaster jambled canted bay window with cornice and blocking course. At first floor at 9-15 Oak Lane the window openings consist of tripartite windows with pilaster mullions. These windows are set in ashlar surrounds with recessed sills and a cornice over the lintel.

The ground floor shopfronts retain some of their original character. Each shopfront is separated by an ashlar pilaster which is surmounted by a pedimented console. The cornice of the fascia runs between the consoles, but in most cases the shallow stone fascia is concealed by the oversized deep modern fascia signage to each shop which extends over the transoms to the shop windows and doorways. The shallow stone fascia to 11 is still visible and is inscribed SPENCER, the name of a former occupier. The shopfronts all retain a central doorway flanked by display windows with stallrisers



below, but in some cases the door is no longer recessed, and in most cases the stallrisers have been modernised and new shop windows have been inserted. In some cases the slender turned timber mullions to the windows remain in place. The modernisation of the shopfronts in an unsuitable manner and the introduction of out of proportion signage to the elevation give the parade a disjointed appearance, which is particularly unfortunate as the upper floors retain a consistent, traditionally detailed appearance.



1-5 Oak Lane was originally a single, large dwelling but has since been converted into mostly commercial use.

3-5 Oak Lane was originally built as one house and is contemporary with and similarly styled to Lindum Street (287-311 Manningham Lane). The single bay two-storey **5 Oak Lane** is disfigured by the modern shopfront of the bank that occupies it. The bank's large featureless steel and glass openings are set in a grey stone-clad flat section of wall which creates an unwanted juxtaposition with the sandstone 'brick' above. At first floor is a row of three round-headed lights with ornate carved imposts to the mullions and reveals that carry overlapping architraved arches with keystones. The gable above has plain timber bargeboards.

The most eye-catching feature of the Italianate **3 Oak Lane** is the belvedere tower at the corner in the centre of its front elevation. The tower has a steep sided helm roof clad in a mixture of regular and fish scale blue slates. At the foot of the roof is a deep timber gutter carried by modillion brackets. The windows of the tower consist of oculi set in richly moulded hooded arches with shaped keystones below which are slender shouldered windows. The oculi and windows are set in recessed ashlar reveals. The window and door openings at the first and ground floors of the tower consist of openings with semi circular arched heads set in keyed archivolted arches with shaped imposts. The rest of the window openings consist of a lead roofed canted bay window, plain squared openings

and pair of round-headed lights with ornately carved imposts to the reveals and mullions that carry keyed and archivolted overlapping ashlar arches. This unlisted building retains all of its original external features and details.



The well-proportioned houses on Lindum Street share some similarities with those at Blenheim Mount and St Paul's Terrace.

The long terrace of 2 and 3 bay houses at **Lindum Street (287-311 Manningham Lane)** is another symmetrically composed row which has much in common with similar terraces at Blenheim Mount and St Paul's Terrace. This row uses differences in architecture, and projecting gable-fronted bays to create a visually interesting terrace with an eye-catching centrepiece and ends. The end houses are fronted by twin gables that break forward from the rest of the row. It appears that these gables once had ornate bargeboards, but these have been either removed entirely or replaced with plain bargeboards. Below the apex of each gable is a pair of round-headed lights with richly carved imposts to the mullions and reveals which carry pairs of keyed, archivolted overlapping ashlar arches over the openings. At first floor are three evenly spaced camber-headed windows set in squared recessed ashlar reveals. At ground floor the doorway is flanked by canted bay windows. A pitched slate roof extends over all of the ground floor openings and is carried over the doorway as a porch by three keyed timber arches with highly decorative openwork spandrels which spring from imposts attached to the bay windows and two slender imposed timber columns that stand in front of the doorway.

The similarly ornamented **297-301 Manningham Lane** form the centrepiece to the terrace. Nos. 297 and 301 are gable fronted and break slightly forward from the rest of the row, with the frontage of 299 set behind them. 297 Manningham Lane retains a traditional timber bargeboard with an arch motif and open sections. Below the apex of each gable is a pair of architraved round-headed lights with richly carved imposts that are linked by an impost band and a cill band. The first floor windows are two camber headed windows set in recessed squared ashlar reveals which are linked by a cill

band. As at the houses at the ends of this terrace, the doorways and canted bay windows at ground floor of 297-301 Manningham Lane are oversailed by a pitched slate roof which is carried over the doorways by attractive timberwork arcading carried on slender timber columns. At first floor the central house, 299, has two keyed and imposed round-headed windows which are linked by an impost band.



297 and 299 Manningham Lane retain many of their original features, such as sash windows, dormers and bargeboards and these add much to the historic interest of the buildings.

The roof of the sections of the terrace which are not gable fronted has a blue slate mansard roof. Set into the lower, steeper pitch of the roof at a regular rhythm are gabled dormer windows with ornate openwork timber bargeboards hanging from the overhanging roof. The survival of all of these dormers, plus the gabled sections and the survival of all of stone chimneys with an entablature detail gives the terrace a visually interesting, unaltered roofline which contributes greatly to the coherent appearance and traditional character of the terrace. 289-295 and 303-309 Manningham are identical houses which extend between the more ornamented centrepiece and ends of the terrace, but are nonetheless well detailed. Modillion dentil brackets carry the timber gutters and at first floor there are pairs of colonette mullioned keyed, imposed and architraved round-headed windows which are linked by a continuous impost band and cill band. At ground floor there is a regular rhythm of single and paired canted bay windows with hipped roofs and the doorways. The doorways have pilaster jambs with carved imposts that carry a keyed and archivolted arch over the fanlight. Factors like the replacement of traditional doors and windows with unsuitable modern ones and the removal of the original bargeboard detail lessens

the unified appearance of this terrace slightly. At the southern end of the terrace, 2 St Paul's Road retains much of its traditional features and details and is architecturally very similar to 287 Manningham Lane, but is treated as a 3 bay villa rather than a 2 bay house.



The former villa at 286 Manningham Lane is Grade II listed and has been converted into offices.

Further down the road, located prominently on the corner of Manningham Lane and Queens Road is **286 Manningham Lane**, a Grade II listed villa that was built around 1850 in an elegant Georgian Classical style. The villa, which is now in use as an office (*Auker Rhodes*), has a three bay frontage and is two-storeys in height. The hipped stone slate roof is an interesting traditional feature though the shortened chimneystacks spoil its integrity. Central to the frontage of the building is the principal entrance, a simple panelled door set in a doorway surmounted by a semi-circular fanlight. Above is a heavy stone porch, the flat cornice supported by carved Ionic columns. At first floor level, immediately above the porch is a long rectangular window set in a raised surround with a moulded cornice above. To either side is a full height, canted bay window with three lights divided by heavy ashlar mullions and plinths below. Below the roofline is a decorative frieze, cornice and blocking course that breaks forward over the bays.

To the left-hand side of the frontage is a two-bay wing that was probably added later. Built of the same ashlar stone, the extended wing has two rows of long picture windows inset with timber sliding sash frames. Immediately along side this is a smaller stone extension that was probably added during the latter half of the 20th century. Its modern design and flat roof fails to complement the elegant proportions of the original building but it is at least relatively well screened from the roadway. To the front of the villa is a small garden that is partly hard surfaced for car parking. The trees and greenery along the Manningham Lane frontage of the building soften the impact of the busy roadway running so close to the building and also

complements the natural stonework of the villa. A low stonewall runs around the boundary of the property, surmounted by flat copingstones that once had iron railings inset, though these have since been removed.



Dale Side House, Queens Road is a modern, brick-built structure at odds with the character of the surrounding buildings.

Queens Road runs eastwards away from Manningham Lane alongside the southern boundary of 286 Manningham Lane. Immediately to the east of the building, facing southwards across the road is **Dale Side House**, a modern brick-built structure that contains a number of apartments. Dale Side House is comprised of a number of adjoining structures and faces gable end onto the roadway. The monopitch roofs and the apex of the gables are clad with brown-coloured concrete tiles that tone with the buff coloured bricks used to construct the elevations. The large expanse of brickwork is broken by long windows with concrete sills. Sadly, the building fails to complement the character and setting of the more traditional buildings to either side of it and has a detrimental impact on the streetscape in this part of the conservation area.



1 and 3 Queens Road were built around the start of the 20th century in an Arts and Crafts influenced style.

To the east of Daleside House are a pair of interesting early 20th century houses, **1 and 3 Queens Road** display Arts and Crafts influences in their architectural style. The building is two-storeys in height and has a two-bay frontage to each property. At ground floor level each house has a bay window surmounted by a castellated pediment and to either side is the principal doorway to the house, recessed deeply into the building frontage. At first floor level are a row of mullioned windows, divided into pairs and threes and above that, at attic

level are further openings set into the tall rounded pediment that extends along the roofline of the entire frontage. The tall, hipped roof is shared by the two houses and is partially hidden by the pediment and trees in the small front garden but none the less, is an important and distinctive feature of the building. The tall, corniced chimneystacks are topped with the original clay pots including one unusually long pot to each chimney.



The Swiss-chalet architectural style of 5 and 7 Queens Road adds interest to the streetscape.

5 and 7 Queens Road are an unusual pair of semi-detached houses built in a chalet style, gable front onto the road. These houses were probably built around the start of the 20th century and are constructed from sandstone bricks and share a long, steeply sloping blue slate roof surmounted by several substantial ridge stacks. The gable end fronting onto the road is inset with a pair of doorways located centrally at ground floor level, above which is a projecting bay window that rises to a triangular pediment in the apex of the roof. The houses are set back from the road behind a stonewall topped with copingstones and railings and a surprisingly verdant, leafy garden.

Below 5 and 7 Queens Road is a long, continuous terrace of stone dwellings, **11-65 Queens Road**. The houses step down the steep hillside in mirror-symmetrical pairs, almost giving the impression of semi-detached houses. The terrace was probably built around 1900-1920 and all the houses display distinctive Edwardian features, such as the shared verandas/porches over the doorway of each pair and canted bay windows.



The terraced houses on Queens Road have been much altered over the years, eroding their traditional character.

Though a pleasant addition to the streetscape the houses are of a type common to the entire district and offer little architectural interest. Many of the houses have been unsympathetically altered, with the painting of some front elevations and the loss of original windows and door details to most. One or two properties do still retain sash windows and stained glass panels to the doors but these are very much in the minority. Set into the blue slate roofs of the houses are small, gabled box dormers, though once again some of these have been replaced with modern flat roofed windows that appear clumsy and overlarge alongside the surviving originals.

Located almost at the foot of the hill is **Queens House**, an elegant and impressive late 19th century stone building constructed in a Jacobean Revival architectural style. Built in 1882, the building is constructed from red-hued sandstone bricks and has a tall symmetrical façade that features a tall central Dutch gable and outer door with pedimented head. A plaque on the corner of the building records that the building was once a police station and is inscribed with the phrase '*The fear of the Lord is the beginning of Wisdom*'. Now converted to offices, the building is used by the charity Barnados.



Queens House at the bottom of Queens Road was once a police station but is now used as offices for a charity.

The rear elevation of the building, visible from North Avenue has been constructed as a large octagonal extension with a circular roof diminishing to a point and tall windows, both single and in pairs inset around the walls. The



roof of the structure is arguably its most interesting and unusual feature, being almost circular in construction and rising to a pinnacle. The building makes an interesting and characterful contribution to the conservation area and as such is a key unlisted building in the conservation area.



The Carlton Lodge comprises of a mostly rebuilt late 19th century building that is currently in use as a hotel and leisure complex.

At the corner of Queens Road and North Avenue is **Carlton Lodge**, a hotel constructed in an Italianate architectural style that appears to have been built in more than one phase. The rear section of the building appears to date from the late 19th century with a later addition or possibly a rebuild of the original adjoining the south elevation. The building is constructed from sandstone bricks with a blue slate hipped roof. Mostly two storeys in height, the fenestration to ground floor is simple and unfussy, contrasting interestingly with the arch-headed windows to first floor. At the northern end of the building is a three-storey belvedere tower with paired ornate arched windows, cornicing supported by moulded stone brackets and a stone pediment. Alongside the tower is a tall, corniced chimneystack extending upwards from the roof.

Running parallel with Queens Road a short distance to the north is Parkfield Road, a quiet residential street lined with trees. **Carlton Lodge** is elevated some distance above street level behind a high retaining wall. On the south side of the road, stepping up the steep slope of the road towards Manningham Lane are five Gothic villas, some semi-detached numbered **3-19 Parkfield Road**.



The houses on the south side of Parkfield Road are mostly semi-detached (as in the case of nos. 7 and 9 above) and set in verdant albeit overgrown grounds.

3 Parkfield Road is one of the few residences in the row that was not built as a semi-detached house though it is now divided into flats. It, like the other houses on this side of the road, has a three bay frontage with a canted bay window set onto the gabled break forward. Built of thin sandstone bricks with a blue slate roof, it is likely that 3-19 Parkfield Road were built around the end of the 19th century, probably by the same builder or Building Club. Each of the houses has two canted bay windows to the ground floor to either side of the entrance that is set under a timber and blue slate veranda with an ornately carved openwork spandrel supporting the roof. Set back along the western return wall is the second entrance into the property, also under a blue-slate veranda, some with timber openwork. The windows to first floor are set above a raised sill band that continues around the return walls of the house and is surmounted by windows with bucket-arched heads. Originally all the windows were single pane sashes and though some houses have retained these, some of which with decorative stained glazing there are a number of properties that have replaced these with less sympathetic styles. Most of the properties are now subdivided into flats and are in varying states of repair. Some of the stonework, including partial elevations have been painted and this, along with the replacement of some windows and doors has harmed the integrity and character of the group. Though unlisted, these houses and their leafy gardens

make a positive contribution to the character and interest of the conservation area.

At the western end of the group is a new development located in the former ground of **Parkfield House** (now a residential home called Carlton Manor). The development, known as **Sahara Court** was built c.1990 and comprises of eleven dwellings around a central paved access road and parking area. The houses have been built from sandstone and blue slate in a mix of larger semi-detached houses with a more modest terraced row towards the rear of the site. Some attempt has been made to relate the design of the new houses to the more traditional properties surrounding them and most have details such as timber verandas and bargeboarded gables. However, the houses still lack visual interest and would have been much improved by greater attention to detail in regard of the windows, roofscape and boundary treatment.



Parkfield House, Grade II listed is now a nursing home and retains much of its traditional elegance and character.

Carlton Manor Nursing Home is located immediately to the west of Sahara Court, elevated slightly above the development by the slope of the land. The nursing home, which was originally built as a single villa residence c. 1870, is a Grade II listed building and despite the redevelopment of its former tennis courts and gardens, it still retains some of its former elegance and leafy setting.

Set back from the road behind its carriage circle, the house has a north facing aspect and a symmetrical three bay frontage with bay windows flanking the central Doric porch and doorway that is slightly recessed from the front elevation. The bay windows are tripartite having ashlar pilasters separating the lights and running from the plinth on the ground to the stone corniced gutter. At first floor level are three simple stone-headed windows set above a corniced sill band. All the windows in the front elevation still retain traditional sliding sash frames that add much to the appearance of the house. To either end of the building frontage are raised quoins and beneath the hipped slate roof is a

continuous frieze, set below a projecting bracketed cornice.

The villa still retains a modest size garden with a number of mature trees standing around the boundary. The leafy canopies of these trees complement the stonework of the house and add interest to the streetscape and setting of the building.



Bolton Royd, Grade II, was formerly the villa of a distinguished local family, the Horsfall's, but is now part of Bradford College.

To the west of the villa, fronting onto Manningham Lane is **Bolton Royd**, originally a large Greek Revival style villa but is now used by Bradford College as a further education centre. The villa was built for J.G. Horsfall, a wealthy spinner, and later a worsted manufacturer, in c.1832. Bolton Royd is one of the earliest villa style properties to have been built in Manningham and in a way marked the beginning of Manningham's suburban expansion (Sheeran, 2005). The building has a five-bay frontage and is two storeys in height, being built in ashlar stone and having a hipped slate roof. Central to the front of the villa is the stone porch with Doric columns and elaborate (later) ironwork above. To either side of the doorway are flanking full height box-bay windows that have ashlar pilasters separating the sashed lights. The windows to first floor rest on a projecting continuous sill band and have ashlar lintels decorated with an elaborate anthemion pattern.

The building, which is Grade II listed has had various alterations and additions over the years. Adjoining the north elevation of the building was probably added around the end of the 19th century and is constructed from sandstone bricks with a sill band at first floor level. The extension is fenestrated with a mix of simple openings containing single-pane sash windows and tripartite windows set in ashlar surrounds with corniced heads. The steep mansard roof of the wing is its most dominant feature that rises high above the roofline of the original villa. Located on the rear (east) elevation of the villa is a large ultra-modern steel, glass and stone extension that doubles the

size of the original building. Though not visible from Manningham Lane, the extension is prominent when viewed from Parkfield Road.

Surrounding the grounds of Bolton Royd is a good stone boundary wall from which the house is set well back. The trees standing in the still substantial grounds of the villa contribute much to the leafy, dignified feel of this part of the conservation area. Originally the villa stood in a 35 acre estate though this was mostly sold after Horfall's death and developed in 1866-71 as the Oak Estate. T.C. Hope, a Manningham-based architect planned the layout of detached, semi-detached and terraced housing that was subsequently constructed as Oak Mount, Avenue and Villas, defining Manningham's status as a fashionable area in which to live.



Located at the entrance to the driveway leading down to Bolton Royd is **306 Manningham Lane**, the former gatehouse lodge to the Bolton Royd villa. The lodge is a curious building; having a plain, almost blank elevation onto Manningham Lane and an octagonal-shaped bay at the northern end of its east elevation. It

stands immediately alongside the still remaining gateposts at the entrance of the former carriage drive down to the main house.



Mount Royd was built as a prestigious development in 1863-4 to the designs of Lockwood and Mawson. The houses are Grade II listed and still retain much of their original character.

To the north of Bolton Royd is **Mount Royd**, a picturesque Victorian development of four pairs of semi-detached houses situated in an enclosed,

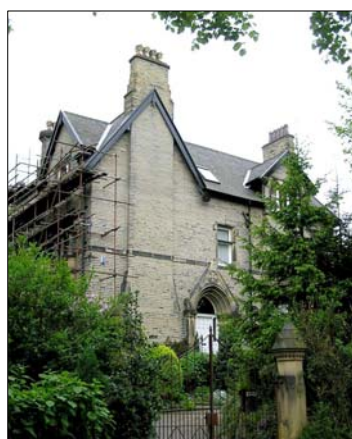
private wooded glen. The houses, which are paired and accessed off a private road from Manningham Lane, were built to the designs of Lockwood and Mawson in 1863-4 in an eclectic Gothic influenced design. Each pair of houses is symmetrical in design, being three storeys in height and constructed from dark-hued sandstone bricks. Each pair has end breaks with steep gables inset with ornate timber bargeboards. The gables contain round-headed windows opening onto the flat roofs of the two-storey canted bay windows that



have arched tripartite lights and openwork quatrefoil balconies. The fenestration to the recessed bay is of round-headed windows to ground and first floor with quoined jambs and a semi-dormer window to the second floor with pitched roof and bargeboard gable. The windows to first floor open out onto narrow ornamental balconies that are surrounded by intricate cast iron railings. Those to nos. 1, 2, 7 and 8 are of a fleur-de-lis pattern. The tall chimneys dominate the blue slate roofs of the

houses, four to each dwelling and are surmounted by cornices and attractive red clay pots.

Each of the houses have immediately in front of them a small lawned garden and elevated entrances that are approached up short flights of stone steps bound with ornate cast iron railings. On the other side of the unmade private lane are the communal gardens. These are bound by long sections of cusped 'V' pattern stone balustrading that flanks a broad flight of steps down into the glen that is wooded with a variety of deciduous trees and rhododendrons.



Running at right angles to Mount Royd and a short distance to the east is **Oak Mount**, a quiet leafy residential road that was laid out as part of the development of the Bolton Royd estate in the 1860s. Located prominently on the western corner of Oak Mount and Parkfield Road is **1 Oak Mount**, a large detached villa that was

built c.1866 in a Gothic Revival architectural style. The house has an elaborate entrance doorway on its east elevation with pilasters supporting colonnettes beneath an archivolt pointed-arch head. The house has a multi-gabled blue slate roof and tall, corniced chimneystacks that are scarcely visible from the ground due to the slope of the land. The house has been recently repointed, unfortunately with a cement-rich mortar that stands proud of the stonework. This fails to reflect the traditional appearance of the pointing, which would have been recessed between the joints and mixed with lime. The result is visually prominent, detrimentally affecting the appearance of the building. It is important that when traditional buildings are repointed care is taken to ensure that the correct materials and method of repointing are used, not just for aesthetic reasons as poor pointing can cause moisture to become trapped in the stone, damaging the stone over a period of time.

Directly opposite 1 Oak Mount are two blocks of **modern apartments** that were probably built c.1970. The flats are three/four storeys in height dependent on the slope of the land and are constructed from buff coloured brick with the roof and apex of the gables clad with brown concrete tiles. The architecture of these buildings is typical of their era, being primarily functional and with little ornamentation. The contrast between this development and the more elaborate Gothic houses around them is striking. The apartments contribute little to the historic or architectural interest of the conservation area.



7 and 8 are an attractive pair of houses built in the Gothic Revival style popular in the Oak Estate.

Immediately to the north of these flats are **7 and 8 Oak Mount**, a pair of ornately decorated semi-detached villas built in the Gothic Revival style so popular on this estate. No. **8** is currently occupied by an architects' office and has been so since 1935. It has false battlements above its full-height canted bay windows and still retains some of the original decorative stained glass to the upper lights of its

sash windows. The adjoining property, no. **7** was built without bay windows and instead has tripartite mullioned windows to its ground floor and paired mullioned windows above. Both properties have a gabled break forward that is decorated with a simple timber bargeboard. The modest gardens in which the pair are set are filled with good specimens of mature deciduous trees that add a leafy dignity that complements the architecture of the houses and the wider streetscape.



3, 4 and 5 Oak Mount were redeveloped and modern blocks of flats built in their place.

To the north of 7 and 8 Oak Mount are three blocks of flats set around a central car park. These blocks are known as **3, 4 and 5 Oak Mount** and their construction probably dates to the 1980's. Built from a light yellowy brick with concrete tiled roofs, the blocks vary between three and four storeys in height. The buildings lack any form of ornamentation and are set around the tarmaced car park, which further compounds the bland appearance of the development. As such, these buildings fail to reflect the historic character of the area and their uninspired architecture lacks the visual interest the area requires.

On the west side of the road are a row of mid-20th century bungalows, **10-14 Oak Mount** that are elevated above the level of the road and have long, low chalet type roofs. At the northern end of the road are two interesting properties. **8 Oak Avenue** occupies an important corner plot with Oak Mount and is a key unlisted building in the conservation area. Built in 1864, the house was designed by Samuel Jackson, a well respected local architect and later enlarged by James Ledingham in 1888. The house is considered to be one of the most successful designs of the Gothic Revival designs in the area (Sheeran, 1993).

The villa is built from thinly coursed sandstone bricks and has a multi-gabled blue slate roof dominated by tall, corniced chimneystacks. Set into the base of the tall belvedere tower that breaks forward of the north elevation is the principal

entrance into the building, an unusual archivolt-arched doorway with an unusual panelled door set into battered walls. Further up the tower are transomed and mullioned windows set into projecting surrounds that are set above sill bands running around the tower. At the top of the tower is a steeply sloping, blue slate mansard roof.



Surprisingly, 8 Oak Avenue is not listed but is an excellent example of a late-19th century Gothic Revival design.

The bay to the right of the tower is a simple gabled wing with a canted bay window surmounted by a stone-carved open work balcony. To the left of the tower is an almost circular 1½ storey extension with mullioned windows to the lower level and Tudor-esque black and white detailing to the upper section. The east-facing return wall is dominated by multiple gables decorated with bargeboards and has simple doorways at ground floor level with hoodmoulds above. Surprisingly, this building is not listed however architecturally and historically it is considered to be very important, expressing well the fashion for Gothic architecture in Manningham's leafy suburbs around the middle/end of the 19th century. Subsequently, the building makes an important contribution to the streetscape and wider interest of the St Paul's conservation area.

The adjacent property to the west, **6 Oak Avenue** is a large detached, stone-built house dating from the mid/late 19th century. Now in use as a hotel (The Park Hotel), the house has a long, four-bay frontage with a tall gabled break at either end. Set into the right hand gable is the principal doorway, a tall entrance with pointed-arch head with a small canted bay window immediately above. The bay is finely decorated with a carved plinth and roof rising to a

point. In the left hand gable is a larger canted bay window at ground floor level, having pilasters separating three pointed-arched lights. At first floor level are a series of openings resting on a projecting sill band with quoined jambs. Though of traditional construction and design, the house has been much altered over the years and this has eroded its historic character. The replacement of the original sash windows with uPVC with a top opening mechanism is a particularly damaging alteration.



4 Oak Avenue was built as a villa in the late 19th century but has undergone several alterations and enlargements in recent years.

4 Oak Avenue is a substantial Victorian villa with later additions to the rear. The original body of the house has a three-bay frontage with a gabled break forward at the western end. The principal entrance into the building is through a doorway in the central bay that is approached via a short flight of stone steps and is set beneath a stone porch with ogee-arched entrance. The window in the gabled break is a canted bay with cornice above and mullions running into the plinth at the base of the window. To the left of the doorway is a tripartite window with chamfered mullions and carved hoodmould above. The windows to the upper floor rest on a projecting sill band and have tie-stone jambs to their sides. The wing to the eastern end of the building with a tall hipped slate roof and chimneystack may have been built contemporarily with the original house or shortly afterwards. Sadly the house has lost most of its original sashed fenestration and the drastic shortening of the chimneystacks and cleaning of the stonework has further eroded its traditional character. The later extensions to the rear of the house have been undertaken with varying degrees of success and sympathy. The single storey flat roofed structure to the front elevation of the building is a regrettable addition.



The Cartwright Hotel (2 Oak Avenue) was formerly a large villa residence but has since undergone many alterations and additions.

2 Oak Avenue is located on the corner of Oak Avenue and Manningham Lane on a particularly busy road junction. Originally built as a villa, the house is now in use as a hotel and bar (The Cartwright Hotel) and has a large car park to the front where the gardens would have once been. The building is stone-built with a blue slate roof and a canted bay window to the projecting gable wing on the principal north-facing elevation. The building is simply detailed, having raised windows surrounds to both ground and first floor and a bracketed cornice below the eaves. As part of the building's conversion a number of alterations and additions have occurred, such as the large conservatory to the west elevation and metal fire escapes. Such additions, especially when prominently located on principle elevations, such as the west elevation onto Manningham Lane, do little to enhance the traditional qualities of the building.



On the opposite side of Oak Mount, occupying the corner with Oak Avenue is **2 Oak Mount**, a large detached house that was probably built during the late 1860's/early 1870's. Though almost obscured from the street by mature trees standing around the building, glimpses can be had of the villa through the branches. These vistas show an interesting building, built in a Gothic/Arts and Crafts influenced style with tall gables inset with carved bargeboards and tall-corniced chimneystacks. The building is interestingly fenestrated with canted bay windows to the principal elevation bearing stone carvings and lights separated by pilasters and topped with colonettes. The upper floor windows include a number of single and mullioned openings with pointed-arched heads set in raised surrounds.

Continuing down the hillside, Oak Villas runs parallel with Oak Mount and was similarly laid out in the 1860's with large semi-detached and detached villas, some of which have since been redeveloped.



The semi-detached houses on the north side of Oak Villas are interesting, unlisted buildings that are now mostly subdivided into apartments.

On the west side of the road are a row of similarly designed Gothic Revival semi-detached villas that are arranged in pairs numbered **2 & 4, 6 & 8** and **10 & 12**. These houses are raised slightly above the level of the road and set back from the highway behind leafy green frontages. As the houses are all architecturally very similar it is likely that they were designed by the same architect and built perhaps by a single building club. Each pair has been built to give the appearance of a single villa, a trend popular by Victorian architects to the give the impression of greater wealth and status. Each house is three bays in width with a gabled break forward in the centre that is mirrored by the adjoining property. At ground floor level is a simple canted bay window and in the apex of the gable a small arched opening surmounted by a carved bargeboard. The second, central bay of each house is inset with a large mullioned window surmounted by an arched head with quatrefoil and trefoil cut-outs that are distinctly ecclesiastical in character. In some of the houses this window has been converted into a doorway and have stone steps and a handrail running up to the base of the window. This sadly has marred the uniformity of the group and detrimentally affects the appearance of

what is one of the group's most interesting features. The principal entrance to the house is set into the end bay and comprises of a tall, arched opening with archivolt detailing and ogee-shaped fanlight.

On the south side of the road is an eclectic mix of detached and semi-detached properties that were mostly built in a Gothic Revival style during the course of the 1860s and 70s. The first property, **1 Oak Villas** is an attractive detached dwelling built to a design similar to those along Oak Mount. The house has a gabled break forward with a canted bay window at ground floor level with hipped blue slate roof. The recessed bay to the right hand side has a long veranda-type porch running along the frontage of the wing, having blue slates to match the main roof of the building. The house still retains its original four-pane sliding sash windows and these add much to the interest and character of the building.



1 Oak Villas is an elegant house built to a Gothic influenced design that retains many of its traditional features.

The adjoining property, **3 Oak Villas** is very similar in design and appearance to its neighbour and also maintains a high degree of original features. **5 Oak Villas**, located to the south of no. 3 is a larger detached property set back from the road a short distance. The house, which is three bays in width, has a central projecting gable and a covered veranda on the left hand side. Unfortunately the house has been much altered and this has inevitably affected its historic character. The cleaning of its stonework has given the impression of a new house, removing the aged patina that adds so much to its character and the replacement of the

original sash windows with mock Georgian uPVC greatly impacts upon the appearance and interest of the building. The loss of the boundary treatment is another regrettable loss.



The loss of traditional window, door, chimney and boundary details to 5 Oak Villas has severely compromised its historic character.

Further down the road is 11 Oak Villas, a substantial modern building that is used as a Care Home. Standing on the plot of a former Victorian villa, 11 is stone-built and stands at three-storeys in height with a tall blue slate mansard roof providing a further floor of internal accommodation. The five-bay frontage of the building is ornamented with a gabled break forward and a wing to the right hand side stepped back slightly from the front elevation. Though some attempt has been made in the design of this modern building to echo the principals and details of the traditional buildings in the locality, this has only been achieved with partial success. The building is too tall for its location and appears clumsy on such a small site.



On the corner of Oak Villas and Parkfield Road is **8 Parkfield Road**, a modern block of flats of a similar age, design and construction to those located just to the west. This block is fairly well screened by mature trees surrounding the building to its Parkfield Road frontage and this consequently minimises the impact on the character and appearance of the area.

4 and 6 Parkfield Road are a pair of tall, Gothic semi-detached townhouses located on the north side of the road. Both houses face gable end onto the highway and have a large canted bay window to ground floor and paired mullioned windows to first floor that are surmounted by a bracketed cornice,

entablature and circular pediment. The windows to the attic are again paired with projecting arched heads. The tall, corniced chimneystacks are set into the dip inbetween the adjoining pitched roofs and are an attractive feature of the houses. Along the return walls of each house is a full-length openwork timber porches. They also feature attractive, tall stair windows with margin glazing to their sides.

2 Parkfield Road is a substantially sized former villa that has been altered in order to subdivide it into flats.



At the foot of the road is **2 Parkfield Road**, a substantial detached late Victorian house, built in an Italianate style that is now subdivided into apartments. The house stands three storeys tall with a large, hipped blue slate roof and is constructed from hammer-dressed sandstone bricks. The windows and doors are all well detailed with ashlar stone, the ground floor windows mostly being mullioned with arched heads and keystones. At first floor there is a mix of windows, some being more modern later insertions and other having elaborate surrounds incorporating cornices supported on pilastered brackets. The house bears witness to a number of less sympathetic alterations, included the rendering of some areas of stonework, insertion of modern windows and the loss of the original door and fanlight.

Returning onto North Avenue, the first properties approached are 4 and 6 North Avenue, a pair of late 19th century townhouses that have tall gables facing onto the road. The front elevations are simply detailed, having a canted bay window each to ground floor extending down to a basement light. The ground floor openings have shallow arched heads separated by stone jambs that lead up into a bracketed cornice beneath the eaves of the bay. The entrance into the house is located in the return wall of each house and is approached via a long flight of stone steps. At first floor level is a single opening with simple ashlar stone head and sill and above this, an attic light that to no. 4 is mullioned with a Gothic-arched head. A tall corniced

chimneystack is visible from the road, apparently shared by both houses.



Oakroyd Villas were built c.1866-71, probably by a single building club.

On the west side of the road are an interesting arrangement of four pairs of semi-detached villas, known as **Oakroyd Villas** that were probably built between 1866-71. These houses are set back slightly from the road, having low stone boundary walls surmounted by copingstones to the front and a small lawned area with a curious grassy hump at the centre. The houses themselves are arranged in mirrored pairs with gabled breaks to either end of the frontage and a central recessed portion in which the doorway and porch is contained. The doorway is approached via two or three stone steps and is set within a box-like stone porch with a tall entranceway surmounted by entablature with a triangular stone detail topped with a finial. Located at ground floor in the gabled bay, each house has a canted bay window with arch-headed window openings and plinth and entablature. The first floor windows are mostly single openings set within slightly projecting surrounds and segmental jambs. The attic windows are arch headed below the carved bargeboard. Pleasingly, most of the villas have retained their original sliding sash window frames and this has helped maintain the integrity and character of the group.

Located at the end of Oak Avenue are an interesting pair of early 20th century detached dwellings that are built in an Arts and Crafts influenced design. No. **12** is located on the corner of North Avenue and **Oak Avenue** and has a tall, three-storey elevation with red-tiled bay windows to first and second floor facing eastwards. A tall, stepped chimneystack adds further interest to this

elevation. The principal north elevation onto Oak Avenue incorporates a three-storey castellated bay window with chamfered corners and transomed, mullioned windows. The tall gable has a timber bargeboard and the apex is clad with red tiles.



12 Oak Avenue is a large, early 20th century dwelling built in an interesting Arts and Crafts influenced style uncommon to St Paul's conservation area.

10 Oak Avenue, located just to the east and a little further up the hill, is a slightly smaller dwelling built in a similar style to its neighbour. The house has a three-bay gable fronted elevation onto the road. A two-storey canted bay window occupies the right hand bay and an open veranda extends across the other two at ground floor level. The apex of the gable is clad with red tiles below a mock Tudor detail of black beams over a white background. Both houses are set in modest gardens but are surrounded by good mature trees.

10 Oak Avenue was built at a similar time to its neighbour to an Arts and Crafts design but is a smaller, simpler house.



On the opposite corner are a paired block of modern terraced houses/maisonettes that form an 'L' shaped plan on the ground. The block are each two storeys in height and built from an orangey toned artificial stone with tiled roofs. Probably built c.1980, this development lacks architectural flair, the only attempt at detail being the rather clumsy uniform arched heads over the windows and doors. The development is raised above the level of North Avenue, having a low stone dwarf wall and privet hedge as a boundary treatment.



The terrace on the east side of North Avenue (16-30 Oakroyd Terrace) were probably built for railway workers around the end of the 19th century/start of the 20th century.

On the opposite side of the road are two long rows of terraced properties, **1-30 Oakroyd Terrace**. These houses are 2½ storeys high to the front elevation but another full storey taller to the rear elevation where the land drops steeply away to the railway line. The properties are all similarly detailed, having two-light windows to ground floor with pointed-arched heads and doorways with pilastered jambs, incised decoration to the heads and shallow cornices. The terraces are all interestingly detailed, each having a small raised stone gabled attic dormer, the exception being the larger end terraces that are gable fronted. The variety in the size and status of buildings along North Avenue, terraces on the east and villas on the west were perhaps an early experiment in the mixing of different social classes with the railway workers' living in the terraces and managers in the larger houses (WYAS, 2004).

To the north of Oakroyd Terrace are three blocks of terraced houses numbered **2-60 Woodview** (on the east side of North Avenue). These houses have more elaborate detailing than the terraces to the south and have canted bay windows to the ground floor and doorways set within monolithic surrounds with a shallow cornice above. At first floor level are a series of single and paired windows with sliding sash frames (most still in situ). Every third house has a large gable frontage with bargeboards and those in between a small hipped dormer window to the roof slope. These houses are presented in varying states of repair, with a considerable number appearing empty and in need of attention. It would be a shame if these houses were allowed to once again become derelict and run down as they make an attractive and interesting contribution to the conservation area.



The simply detailed terraced houses on the west side of North Avenue were built for the lower middle classes.

On the opposite side of the road are **1-61 Woodview**, arranged in two long blocks to either side of Cunliffe Road. These houses are smaller than those on the east side of the road and have simpler detailing. Approached via a short flight of stone steps, each house has a doorway with simple tie-stone jambs surmounted by a narrow cornice and a canted bay window to the ground floor. The simple stone headed first floor windows sit above a raised sill band and the eaves of the blue slate roofs are set above a series of dentil brackets. The vista across the roof slope of the houses would have been pleasant but sadly a number of properties now have altered chimneystacks and the addition of a several over-large flat roofed dormer windows further detract from the scene.

Located at the northern end of North Avenue is the **Challenge College**, which has an ultra-modern appearance and architecture that seems quite out of place on the edge of a principally Victorian area of development. Though the building is outside of the conservation area, its scale and design is completely at odds with the buildings within the conservation area.

Cunliffe Road runs off North Avenue at right angles and progresses westwards steeply up the side of the hill towards Manningham Lane and Lister Park. Located immediately to the west of Woodview Terrace is the site of **St Joseph's RC College**, which is set in its own substantial grounds. The main school building, which faces onto Cunliffe Road is a mid-20th century structure built in stone with a flat roof and large square windows separated by long mullions. To the front of this building is an open area laid to lawn and to the west the tennis courts that appeared on the 1893 Ordnance Survey map as part of the facilities provided by the Spotted House Inn.

Right: The villas that now form part of the College were built earlier than the school as private residences.



Built c. 1960, the main building to St Joseph's College displays Art Deco influences.

To the rear of the main building is a smaller structure that was probably the original school building, a long two-storey stone building with gabled breaks that is set at right-angles to the road. It appears likely that this building was built around the end of the 19th century and now faces onto the school drive.



The long, south-facing range is the original school building and was built at the end of the 19th century (post-1893).

Lining the opposite side of the drive are a row of five villas, some semi-detached. The villas were built before the school was established (they are shown on the 1893 Ordnance Survey map) and were a continuation to the villas on **Cunliffe Villas**, now a shorter road on the opposite side of Cunliffe Road. The houses were later incorporated into the school site and the road running in front of them utilised as the school driveway. The villas were probably built c.1870 and feature gabled breaks, canted bay windows and decorative bargeboards. Most still retain their original timber panelled doors and large sliding sash window frames. At present they appear to be used as extra classrooms by the college and are set to one side of the school driveway that is lined by good mature trees.



To the west of the college buildings, higher up the steep slope of Cunliffe Road is an untidy red brick building that is badly fire damaged. The building is currently without windows and most of its roof. It would be beneficial to the streetscape and character of the wider conservation area that the building and its site be sensitively redeveloped.

At the top of Cunliffe Avenue, taking its access directly from Keighley Road (the continuation of Manningham Lane) is the **Spotted House**, a Grade II listed early 19th century public house. The public house, which was originally a cottage/farmhouse was in use as an inn by 1847 as it is annotated as such on the 1847 Ordnance Survey map. The Spotted House is comprised of two buildings, one single storey and the other two storeys set at right angles to the road. Built from sandstone brick with stone slate roofs, the stonework has been cleaned in recent times, stripping the aged patina and character from the building. Stone cleaning should always be resisted unless there is a structural or valid reason.



Built around the start of the 19th century, the Spotted House (Grade II) has been used as a farmhouse, JP's offices, inn and now a restaurant.

The single storey element of the inn (currently being refurbished into a restaurant) has its gable end to the road and a drastically shortened chimneystack surmounts its roof. The front elevation of this section is divided up into three bays with a small porch with stone slate roof allowing access into the building from the large car park to the front. The two-storey section, which is set further down the slope of the hill, has four bays of later 19th century sash windows and a pitched roof extension on the gable end.

To the north of the Spotted House is **24 Keighley Road**, a large detached Gothic house that was probably built around the end of the 19th century. The house has pointed-arched doors at ground floor level, some of which have now been blocked in to create smaller windows and a tall tower with pointed pitched roof to its northern elevation. Though relatively little of the house can be seen from the road due to the good screen of mature trees along the boundary of the house, glimpses of the sash windows and stonework (which has unfortunately

been chemically cleaned) indicate an attractive house that has lost few of its original features.



The finely detailed houses at Laurel Bank date from the mid-19th century and are key unlisted houses in the conservation area.

Forming part of the northern boundary of the conservation area is an interesting and finely detailed pair of semi-detached houses, **26 and 28 Keighley Road** (Laurel Bank). Dating from the middle of the 19th century, these houses are well-executed examples of their type, displaying fine Italianate detailing to their front elevations. Each house has a three-bay frontage with gabled breaks forward to either end and a canted bay window to ground floor displaying finely carved capitals and an openwork stone balcony. An attractive timber veranda runs between the gabled wings over the entrances inset with timber panelled doors. At first level are a series of windows with arched heads, colonettes and moulded gutter brackets below heavy corniced eaves.

The houses are set back from the road behind a low stonewall surmounted by rounded copingstones. At either end of the boundary wall is a pair of finely carved ashlar gateposts that originally formed the carriage entrance into the driveway. The boundary wall is backed by mature rhododendrons that screen the houses effectively from the road and along with trees standing in the gardens around the dwellings, complement the stonework of the building. These buildings are key unlisted buildings in the conservation area and make an interesting contribution to the character and feel of the place.



The modern flats at Aurelia House, Cunliffe Road replaced an older villa development c.1970.

On the south side of Cunliffe Road is a mid-20th century development of apartments, **Aurelia House**, which is laid out in a vaguely U shaped plan in the grounds of a former villa. The apartments are a relatively standard design for their age, being built of buff-coloured bricks with brown tile roofs. Visually, the apartments are uninteresting but the good mature trees standing in and around the edge of the development make an important contribution to the streetscape and feel of the area as well as effectively screening the development from the road. A neat stone dwarf wall with spear-headed iron railings forms the boundary of the site onto Keighley Road, adding quality to the streetscape.



The small gatehouse to the former mansion still stands adjacent to Keighley Road just to the south of Aurelia House. The building, which probably dates from the mid/late 19th century has a steeply sloping blue slate roof with a gables to both the north and west elevations. The lodge, **2 Keighley Road** has a buttressed gable stack and cut back corners incorporating transomed windows, some of which retain attractive stained-glass panels.

At the corner of Keighley Road and Oak Avenue is another development of mid 20th century apartments, **Lister Gardens**. Lister Gardens was built on the site and former gardens of a villa called Oaklands. The modern apartments have been built in a style similar to Aurelia House to the north and are built from brick with flat roofs. The development is architecturally uninteresting and fails to enhance or complement the character of the conservation area.



The Dubrovnik Hotel, Oak Avenue was once a modest Victorian house but has been substantially extended to form a large hotel.

Set a little further down the hillside on Oak Avenue is the **Dubrovnik Hotel**, once a small Victorian three-bay house but now a large hotel with a number of substantial stone extensions added on to the east elevation of the building. The original house was built to a design typical of its age and location, having a central gabled break and Gothic-arched entrance into the building. Sadly, the former refined elegance of the building has been completely overwhelmed by the large hipped roof extension set further down the slope of the hill that forms the main body of the hotel and its function rooms.



Thornville Court, another mid/late 20th century residential development of apartments, is located to the north of the Dubrovnik Hotel, taking its access from Cunliffe Road. The development is comprised of two and three storey blocks built in a buff coloured brick with brown tiled roofs. A stonewall with copings provides the boundary onto Cunliffe Road and is backed by mature trees that help screen the development and adds quality to the streetscape. Sadly the buildings detract from the historic character of the area.

To the east is **Cunliffe Terrace**, which has one long terrace on the east side of the street and two shorter terraces on the west. The longer terrace comprises of twelve late 19th century dwellings with red-tile open verandas over the doorways. At first floor level the windows have tie-stone jambs and beneath the eaves a row of moulded gutter brackets. Every six or so houses is a larger terrace with a gabled frontage and two-storey canted bay windows.



Cunliffe Terrace is lined with pleasant but rather ordinary houses that sadly have lost many of their original details.

The shorter terraces on the opposite side of the road have a better quality detail, having paired, slightly elevated doorways with more detailed stonework such as corniced door cases, raised window surrounds and attics lit by flat box-dormers set into the mansard roofs. Though many of the original window and door details have been lost from these houses, some do still retain their traditional sliding sash window frames and good panelled doors.

Cunliffe Villas, located further down the hillside, is lined with a mix of buildings, both modern and traditional. On the west side of the road are two pairs of semi-detached houses, **1-7 Cunliffe Villas**. These two-bay houses are three storeys in height to their east elevation and were probably built around the end of the 19th century. The main entrance into each house is taken from the east elevation, the doorway being raised substantially above the level of the road and approached up two flights of stone steps. The doorways are set between pilastered jambs supporting a bracket and carved cornice. Above the door is a window to the upper floor surmounted by a similar bracket and cornice detail.

Each house also has a full height, three storey canted bay window with incised panels between each opening and a cornice to the top. Most seem to have retained a high degree of original features, such as sash windows and panelled doors and these add to the historic interest and integrity of the group.

Standing adjacent to **7 Cunliffe Villas** is a new housing development comprising of a terrace of five houses built in a vaguely traditional style with gabled wings breaking forward to either end. The houses are stone built, having blue slate roofs and some with pitched roof porches indicating that some attempt has been made to incorporate the traditional design, scale and materials of the houses around them. However, greater attention to detail, particularly in regard of the windows, roofscape and boundary treatments would have much improved the development.



8 Cunliffe Villa is quite an austere, early 20th century house lacking any ornate or elaborate detailing.

On the opposite side of the road is **8 Cunliffe Villas**, a large multi-gabled stone-built house probably dates from the late 19th or early 20th century. The building is relatively simply fenestrated and detailed, having canted bay windows to some of the ground floor elevations and plain ashlar heads and sills to most of the others. The attic windows display a little more detail, having raised bucket-arched heads beneath the modest bargeboards of the gables. The house has a good boundary wall surmounted by triangular copingstones and appears to retain most of its original timber sash windows.

The adjacent development, **4 Cunliffe Villas** is a rather bland block of redbrick flats that are three storeys in height with a flat roof. The development lacks any form of detailing to the doors and windows and is of a design and style typical of its construction, probably c.1980. Unfortunately the development does little to enhance the conservation area, reflecting nothing of the scale, style or character of the surrounding traditional buildings. Its neighbour, **2 Cunliffe Villas** is a pleasing contrast, being a late 19th century detached villa that is stone built with a gabled break to the front elevation and an open veranda with timber spandrels.

The house is set back behind a boundary of thick shrubs and greenery and retains many of this original features, such as sliding sash windows and a good panelled door.



6.5 Architectural and Historic Qualities of the Buildings: Southfield Square

Summary of Architectural and Historic Qualities

Southfield Square contains some of the earliest suburban middle class housing in Manningham and was developed from fields into its present form in a very short space of time. This has created a strongly unified and coherent place which is unique in the city. Specifically:

- All 77 buildings in the conservation area are Grade II Listed for their special interest and were sympathetically restored with the reinstatement of traditional features and details such as windows, doors and shopfronts in the 1980s and early 1990s.
- Virtually all of the houses are two storey, two bay terraced houses built between 1853 and 1865 in Classical and Italianate styles. Common features are sash windows, corniced chimneys, an entablature at the top of walls and transomed four panel doors set in ornate Classical style doorcases with bracketed cornices or pediments.
- Four shop units face onto Lumb Lane and most of these have had traditional timber pilasters with consoles, shallow fascia, windows and doors restored so that they make a positive contribution to the street scene.

The 75 houses set around Southfield Square plus the two properties at 163-165 Lumb Lane comprise all of the buildings in this conservation area, and are all Grade II Listed for their special architectural, historic interest and group value. The Square was built by the Southfield Place and Laburnum Building Associations from c.1853 through to 1865, with the bulk of the houses being erected towards the end of the 1850s. The rows were developed incrementally, with a few houses added at a time. In some cases people built two or three houses, occupied one and rented the other(s) out. The plans for some of the houses were produced by locally prominent architects such as Samuel Jackson and Eli Milnes, as well as lesser known architects such as H.J. Paull and Joseph Scholefield.

Despite their different architects and slightly different ages, the appearance and plan of the houses at Southfield Square are quite similar, with two rooms at ground floor described variously as drawing room, dining room or breakfast room (used by the lady of the house during the day), with either a back kitchen or a kitchen in the cellar. In the rear yard of each house was a privy and ash pit, which could be emptied from the back alley. As early as 1856 these dry ash pits were being converted to water closets (WC's) connected to the main drain. From 1873 the two storey 'towers' to the rear of the houses were built to accommodate internal WC's and bathrooms.



The consistent appearance of Southfield Square is even evident along the rear elevations of the properties. These rear 'towers' are later additions which accommodated indoor plumbing.

The few properties facing onto Lumb Lane were built as shops, but the bulk of the buildings of the conservation area form the three long terraces which form Southfield Square. Of key importance to the character and appearance of Southfield Square is the united, harmonious appearance of the terraces which form it, as Webb (1976) observed:

'Individually the houses have little architectural or historic importance. Collectively however they form a Square unique in Bradford and possibly Britain.'

Southfield Square was threatened with demolition from 1969 until the 1980s, even though the buildings were all listed in 1976. As a result of the

Square's uncertain future, little investment, long term or otherwise, was put into the buildings and their decay and deterioration accelerated. A scheme began in the 1980s to restore the Square which was funded by Bradford Council, with additional funding from English Heritage. This money made the sympathetic restoration of the houses and shops possible. Many of the two-pane timber sash windows and timber panel doors on the properties date from when the scheme was in operation, although the odd older door, window and fanlight detail remains in place.

The first buildings encountered approaching the conservation area from Bradford along Lumb Lane are the shops at 163-165 Lumb Lane and the corner shop at 1 Southfield Square. The row has a slate roof with corniced stone chimneys and modern velux windows. Below this is a shallow ashlar frieze and moulded stone cornice gutter which wraps around the bowed corner at 1 Southfield Square. The windows are all two pane timber sashes with ashlar cills and lintels and each doorway (with the exception of the shop doorway at 1 Southfield Square) has slightly projecting strip pilaster jambs and is surmounted by pediments carried on scrolled consoles. The three-bay **163 Lumb Lane** incorporates a square cart entrance leading to the backstreet to 1-36 Southfield Square. The traditional shopfront on this building, which was still in place 10 years ago, has been replaced by a featureless modern shopfront made of painted steel with a large uPVC window surmounted by a painted roller shutter box. The door and transom are similarly inappropriate, being modern in style and made of uPVC. A fascia board is attached to the wall over the roller shutter housing, while at first floor an advertising banner conceals one of the windows. The doorway, pediment, cills and lintels to 163 Lumb Lane are painted, as are the same features on the neighbouring two bay **165 Lumb Lane**. The traditional shopfront on this property replaces an earlier modern insertion which was inappropriate for the building. The shopfront consists of panelled pilasters with a flat timber fascia above. Unfortunately, these features frame a closed rollershutter and the shop is currently vacant. The door and fanlight are both modern and out of place. The traditional timber shopfront to **1 Southfield Square** was added c.1993, replacing a similar shopfront which had been in place for some time. The openings of the shopfront are inset between two panelled timber pilasters surmounted by pedimented consoles which carry a shallow timber fascia which wraps around the bowed corner of the building. The doorway to the shop is recessed and up some steps. The door is timber and panelled with glazed upper panels. Its transom, like all of the upper lights to the display windows, is a painted timber panel rather than

glass. The door is flanked by timber mullion display windows.



163-165 Lumb Lane and 1 Southfield Square (all Grade II Listed). There is a clear contrast between the traditional shopfronts to the right and the unsuitable modern shopfront and excessive signage on the left.



The Grade II Listed southern side of Southfield Square has restored features and details such that the cleaning and painting of stonework are the only inappropriate features. The restrained Classical style of the houses gives the row a pleasingly uniform appearance.

The entire **southern side of Southfield Square** (nos. **1-36**) forms a very attractive, unified terrace which gently steps down the hillside in threes. The row was built in four stages and there are slight differences between each phase of construction, probably due to the use of different architects. The houses are all in residential use apart from no. 18, which is used as a mosque, which is simply called **The Mosque**. Each house consists of two bays and the majority of the houses have two pane timber sash windows and a timber four panel door. The Classic style doorways consist of projecting strip pilaster jambs surmounted by pediments carried on deep fluted scroll brackets. Each door has a rectangular fanlight above, some of which retain older glazing with margin lights. The

windows have ashlar cills and lintels, those on the ground floor have below them a recessed gritstone apron. Along the wall tops is a shallow ashlar frieze with a moulded stone cornice gutter above. Like the regular rhythm of window openings, door openings and pediments, there are regularly spaced chimneys with moulded cornices, which enhance the uniformity of the row. The painting of stonework and the cleaning of stone are more or less the only non-traditional features of 1-36 Southfield Square which detract from its unity.

On the west side of Southfield Square, nos. **37-43** are identically detailed to numbers 1-36, with the exception of no. 39, which has a pair of mullioned windows at ground floor. The neighbouring pair of houses, **44 and 45 Southfield Square** was built slightly after 37-43. These two bay houses have two pane sash windows with ashlar cills and lintels, and an ashlar frieze with moulded stone cornice gutter above. The painted doorcases consist of Doric pilasters which carry a deep frieze with a moulded cornice and blocking course above. The ground floor windows consist of a three light mullion window with a wider central light. The corniced chimney has been rendered and the reveals and doorcases have been painted. The darkened sandstone 'brick' wall of 45, which is the only property in the Square which was not restored in the 1980s contrasts with the cleaned stonework of the rest of the row (*below*).



The Grade II Listed west side of Southfield Square incorporates a few different house designs, such as the taller 46-48 Southfield Square which is more ornamental in its architecture.

46-48 Southfield Square was the last part of this row to be built and was added to the row in 1859 to the design of H.J. Paull for William Denton who occupied 48 and rented out 46 and 47. Today, 47-48 Southfield Square is used as the **Anjuman-E-**

Haideria Mosque. The houses stand higher than their neighbours as the basement level of these houses rises much higher above ground level, allowing the cellar (which would have been used as a kitchen and laundry) to be lit by the unusually prominent and ornate mullioned row of three round-headed sash windows. As well as height, the appearance of these houses is made more different from their neighbours by the strong Italian styling and the use of rusticated stone at basement level and ashlar stone above, contrasting with the Classically styled sandstone and gritstone 'brick' houses described so far. The houses have an identical layout of openings and share a slate roof. The corniced chimneys are regularly spaced and a moulded architrave, deep blank frieze and a stone moulded cornice gutter above. The first floor windows are alternating single and mullioned pairs of eared, archivolted rounded headed windows with moulded cills carried on moulded corbels. At ground floor and set in projecting ashlar surrounds, are three mullioned sash windows; that to the centre being camber-headed and keyed while those to either side are slender and round-headed. The surrounds are eared and are topped by a moulded cornice. Below is a moulded cill carried on moulded corbels. The doorways and the camber headed fanlights are well recessed in keyed, chamfered reveals. The doorcase is eared and is surmounted by a moulded cornice.

At the end of the row, **49-50 Southfield Square** was built in 1856 and were designed by Samuel Jackson. These Classical style houses have corniced chimneys a moulded stone cornice gutter, blank frieze and shallow architrave. The four panel timber doors and their semi circular fanlights are situated in Greek Revival style doorcases with moulded reveals, a vermiculated keystone, moulded architrave, blank frieze and moulded cornice. To the left of each doorway is a three light square mullion window with slender lights either side of a wider window. The mullions break through the cills and frame aprons below each of the windows before meeting the lintel of the mullioned cellar window below. The windows at first floor have slightly projecting cills carried on small moulded corbels. Like the rest of this row, the reveals and doorcases have been painted, but 49 is the only house with modern style windows.

The northern side of Southfield Square was built for more affluent occupants than the other sides of the Square, with greater architectural detail and a number of larger double-fronted houses. This is borne out by an 1861 directory which records there being 12 'esquires', a clergyman and a surgeon occupying some of these houses, whereas not one gentleman or 'professional' was recorded as residing at the opposite side. This side of the

Square was probably the favoured one as all of its principal rooms face due south, whereas those on the opposite side face north. Like the southern side, these houses gently step down towards Lumb Lane in groups of three, with the exception of the first six houses. The style of architecture changes slightly every three houses, reflecting different periods of build, ownership and architects, but the overall appearance of the row is nonetheless strongly unified due to the materials, detailing and rhythm of openings and features. **51-53 Southfield Square** are similarly detailed to nos. 49-50, the key difference being the detailing of the doorcases, suggesting they might also be the work of Samuel Jackson. The doorcases have pilaster jambs from which a keyed, moulded, camber headed arch which frames the fanlight springs. Above this is an architrave, blank frieze and moulded cornice which has hipped stonework and unusual finial decoration above.



51-56 Southfield Square (Grade II Listed)

The next build, **54-56 Southfield Square** are very much like the houses at 1-36, with the same arrangement of openings, moulded cornice chimneys, an ashlar frieze and a moulded stone cornice gutter. The Greek Revival doorcases are different to the rest in the square as they have tapered Doric pilasters carrying an entablature consisting of a deep, moulded architrave, deep blank frieze and moulded cornice with a large block linking the cornice and the sill of the window above. Like its neighbours, the doorcases, cills and lintels have all been painted. The timber sash windows to 54 and 55 have been replaced with top opening modern casement windows which are not traditional details. Next door is a three bay villa style property, **57 Southfield Square**, which was built for a woolstapler called John Akroyd in 1857 and designed by Eli Milnes. The house had several reception rooms and had a wine cellar, laundry and larder in the basement. The house has a slate roof, corniced stone chimney and at the top of the sandstone 'brick' front elevation is an ashlar frieze

and cornice gutter shelf. The central door has a muntin opening and is surmounted by a camber-headed fanlight. These openings are recessed in architraved reveals which are flanked by ornately carved, deeply fluted scroll brackets which carry a moulded cornice. Above this is stonework which is reminiscent of a hipped tile roof, like those found in Greece. All of the windows are set in ashlar surrounds and have slightly cambered heads. To either side of the doorway is a mullioned pair of tall single pane sash windows with aprons below. At first floor, and in line with the openings below, is a single light flanked by mullion pairs of lights. All of the first floor windows have moulded sills carried on moulded corbels. To the rear of this house are a corniced canted bay window and a tall round-headed stairlight with astragal glazing. The neighbouring **58 Southfield Square** is detailed identically to the houses at 44-45 Southfield Square, but here the Doric pilasters of the doorcase have a slight taper. This house is probably contemporary with 54-56 Southfield Square.

The next group of three houses, **59-61 Southfield Square**, has the most ornamented (if not over the top) doorcases of the Square, which are of an idiosyncratic neoclassical design. The doors and their rectangular fanlights are well recessed in reveals with a roll-moulded camber head. This opening is set between pilasters with an entablature consisting of a dentilled architrave, deep frieze with relief carving of acanthus leaves and a moulded cornice with dentils. These pilasters carry a deep blank architrave, a deep frieze with false arcading and a richly moulded cornice carried on modillion brackets. The top layer of the cornice is shaped to give the effect of a roof. The windows to the houses are all single pane timber sashes with camber heads with roll mouldings to the cambered lintels above. The ground floor windows consist of a mullioned pair to each house, with a chamfer to the jambs, mullions and cills, which are carried on corbels. The single first floor windows are linked by a sill band. **62-67 Southfield Square** are very similar to nos. 44-45 in their appearance. Apart from 67, which has a mullion pair of windows at ground floor, the rest of the houses have mullioned tripartite sash windows. 62-64 differ slightly in that their windows have ashlar jambs, while the windows of the other houses lack jambs.

The adjacent group of three houses, **68-70 Southfield Square**, was built in 1855-6 for James Rhodes, who occupied no. 68, and was designed by Samuel Jackson. Today 68-69 Southfield Square is the **Jamiat Tabligh ul Islam Mosque**, while 70 remains a dwelling. The buildings are Italianate in their detailing and is the only group on the Square with overhanging eaves, which are carried on a dentilled cornice with a blank frieze and

moulded architrave below. The doorcases are similarly Italianate and consist of pilaster jambs with moulded imposts from which a keyed semicircular archivolted arch springs and frames the fanlight below. The pilasters, arch, keystone and panelled spandrels to either side of the arch are framed by large pilasters and a moulded cornice supported by large ornately carved scroll brackets with acanthus leaf relief carvings below. The ground floor windows consist of three tall light mullion sash windows with aprons below. The single two pane sash windows at first floor have projecting moulded cills carried on ornate corbels.



Along the northern side of Southfield Square the slight changes in architecture between every group of three houses is evident by looking at features such as the eaves and door cases.

The final 5 houses on the Square, **71-75 Southfield Square**, are probably the earliest. They date from 1853 and are modestly decorated with pilastered and entablatured doorcases similar to those found elsewhere around the Square. The houses have plain cornice chimneys, an ashlar frieze and stone gutter shelf and are made of coursed sandstone 'brick'. The doors are four panelled and made of timber, while the two over four pane timber sash windows are unusual details which are unique to this group. Unfortunately these windows have recently been replaced with modern style windows at no. 75 which are inappropriate for the building. 75 is also slightly different from the rest of this group as it has a mullion pair of round-headed windows at ground floor and has a single storey

shop element facing onto Lumb Lane. This canted shop front has gone from being vacant and boarded up in 1993 to sympathetically restored and in occupation by 2004. The large shop windows with coursed stone stallrisers, and transomed double door openings are flanked by panelled timber pilasters, above which is a deep timber fascia and the hipped slate roof.



The restored corner shop at 75 Southfield Square (Grade II Listed)

